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UNIVERSITY OF ILLINOIS

# Rhetoric 1 and 2

Manual and Calendar

FOR

1936-1937



Published by  
THE U. OF I. SUPPLY STORE  
Champaign, Illinois  
1936





## 1936/37 Rhetoric 1 and 2

1936 - 1937

Rhetoric 1 and 2 are intended to teach the student to express himself with clearness and force. While at the University, he is required to write reports and examinations for various courses in almost all departments. Rhetoric 1 and 2 should assist him to write these reports and examinations correctly and well. They also should assist him to express himself adequately in the practical affairs of life after he leaves the University. Clear and accurate expression helps one to transform knowledge into power.

## Objectives of Rhetoric 1

1. *Correctness in the mechanics of writing.* See *RPB*,<sup>1</sup> Chap. II on the manuscript; Chap. III on fundamentals; Chap. IV on spelling (including hyphenation, syllabication, and the use of apostrophes); Chap. V on capitalization, italics, abbreviations, etc.; Chaps. VI and VII on correct forms of pronoun and verb; and Chap. XIII on punctuation.
2. *Exact and concrete use of words.* See *RPB*, pp. 42-52, on the uses of the dictionary; Chap. XVI on diction; and Quiller-Couch, *On Jargon*, in *LS*,<sup>2</sup> pp. 219-233.
3. *Effective sentence construction.* See *RPB*, Chap. XII on the elements of the sentence; Chap. XIV on logical relationships; and Chap. XV on shaping the sentence. See also the *Suggestions for Study in LS*, pp. 782-806.
4. *Effective paragraphing.* See *RPB*, Chap. XI, and *Suggestions for Study in LS*, pp. 757-778.
5. *Proficiency in analysis and outlining.* See *RPB* 142-161. The essays in *LS* will provide models of various kinds.
6. *Clarity and interest in expository writing.* There will be frequent short essays of 350-600 words. The following points will be emphasized: (a) sources for finding ideas (See Chap.

1. *Freshman Rhetoric and Practice Book.*

2. *Literary Studies for Rhetoric Classes.*

I of *RPB* and *Suggestions for Study* in *LS*); (b) practice in the methods of exposition such as definition, illustration, comparison, repetition, etc. (See *RPB*, pp. 119-142); (c) practice in organizing the composition as a whole about a dominant thesis or idea (See *RPB*, 142-161). For expository writing in general, see *Suggestions for Study* pertaining to the first three groups of selections in Part I of *LS*.

### Objectives of Rhetoric 2

1. Greater attainments than in Rhetoric 1 in mechanical correctness, diction, sentence construction, paragraphing, analysis, and expository writing. Rhetoric 2 is designed to enable the student to maintain his gains and to advance.
2. *Use of the Library*. See *RPB*, Chap. X, for a discussion of the main works of reference and their use.
3. *Analysis of premises and chains of reasoning*. See *RPB*, Chap. XVIII, and the models in *LS*, Part II.
4. *The writing of longer expository essays* (1200-1500 words), in addition to frequent short themes. Practice is given in organizing material of the length of term reports and short articles, and also in writing description and narration, particularly as these two types of discourse are serviceable in exposition. Flexibility in the presentation of ideas is emphasized.

### Textbooks

*Manual and Calendar for Rhetoric 1-2*.

*Freshman Rhetoric and Practice Book*. Doubleday, Doran and Company, 1931. Revised Edition. (Jefferson, Peckham, and Wilson)

*A Freshman Guide to Writing*. Doubleday, Doran and Company, 1935. (Jefferson and Templeman) This text is used only in the special sections. See the AA Calendar, pp. 29-43.

*Literary Studies for Rhetoric Classes*. Thomas Nelson and Sons, 1932. Revised Edition. (Jefferson, Landis, Secord, and Ernst)

*Webster's Collegiate Dictionary*. Fifth Edition. (or)

*Winston Simplified Dictionary*. Advanced Edition.

### Directions for Preparing Manuscript

Write on theme paper, one side only, with ink, and get clearly legible results.

If themes are typed, unruled white paper, 8½ x 11, of medium weight should be used, and lines should be double-spaced; thin or flimsy paper will not be accepted.

Write the title of each theme at the top of the first page, beginning on the first ruled line, and capitalize the first letter

of each important word. Leave a space equivalent to one blank line between the title and the beginning of the theme.

Leave a margin of about one and a half inches at the left side of each page. Do not crowd the right side of the page.

Indent the first line of each paragraph about an inch.

Number the pages of every theme over two pages in length.

Draw a horizontal line through words to be disregarded by the reader; do not enclose them in brackets or parentheses.

Fold themes once, lengthwise to the left, and endorse them on the back of the right flap near the top on the lines provided for that purpose.

Each endorsement must give, in the following order:

1. Name of course and number of section (Rhetoric 1, A1, for instance); 2. name of student (last name first); 3. date on which theme is due; 4. theme number in Arabic numerals. The correct form is given below:

Rhetoric 1, A1

Smith, James

September 25, 1936

Theme 1

#### **Directions for Handing in Themes**

Late themes will not be accepted by the instructor except by special arrangement. Unless the student is ill, this arrangement should preferably be made in advance. Delayed themes may not be made up at the rate of more than two a week, and will not be accepted within the last two weeks prior to examinations.

No one who is delinquent in more than one-eighth of the written work of the semester will be given credit in the course.

Themes are to be revised in red ink and returned to the instructor at the next meeting of the class after they are received by the student. The student should mark the theme "Revised" in red ink just below the grade or criticism on the back.

Themes should not be rewritten unless the instructor so directs. When a theme is rewritten, the new copy should be endorsed like the original as to number and date, should be marked in red ink "Rewritten" just below the endorsement, and both the original and the rewritten copies, folded separately, should be returned to the instructor.

Credit is not given for themes until they are returned in revised or rewritten form for filing.

Students should make copies of papers they wish to preserve, as themes are kept on file in the theme room until the close of the year and then destroyed.

### Honesty in Written Work

Although most students are honest, a frank discussion of dishonest writing will be helpful for those persons who might innocently or unthinkingly step beyond proper bounds. Literary theft is known as plagiarism and consists in representing as one's own, ideas or statements which belong to another. Plagiarism is always a serious offense. Dishonesty in written work will be promptly reported to the faculty committee on discipline. Students are therefore cautioned against—

1. Literally repeating, without acknowledgment, phrases, sentences, or larger units of discourse from another writer or from one's own previous composition.
2. The use of another's main headings or of a general plan, or the expansion of a synopsis of another's work.
3. Permitting one's work to be copied, in whole or in part. (Students who permit their work to be copied are subject to disciplinary action.)

A literary debt may be acknowledged by incidental reference to the source, either (a) by means of a phrase in the text, or (b) by use of a footnote.

### Value of Grades

As nearly as possible, a fixed standard of grades is maintained throughout each semester. Thus, a theme written in September is held to the same requirements as a theme written in January. Students who acquaint themselves with the objectives of the course and who strive to attain them are likely to experience a definite improvement in their grades as the semester advances. The standard is higher in the second semester than in the first. In general, Rhetoric 2 is as much beyond the Rhetoric 1 level as Rhetoric 1 is beyond the high school level, with a corresponding change in the value of grades.

Theme grades range from A to E in accordance with the following explanations. Plus and minus signs attached to grades are often temporarily helpful, but signify nothing in the final record. Students should ask their instructors to explain grades and comments not clearly understood.

A: A theme is graded A if it is of exceptional merit in form and content. Excellence of any kind—freshness of treatment, interest, originality in thought—will be given due recognition, but it must, in this course, be accompanied by accuracy and soundness in detail of structure. The instructor is quite as anxious to read interesting or brilliant themes as the student is to write them.

- B: A theme definitely better than the average in form and content, but not of the highest excellence, is graded B. The grade indicates that the instructor is very favorably impressed.
- C: C is the average grade. A theme graded C is mechanically accurate, offers some variety of sentence construction and effectiveness of diction, is satisfactorily paragraphed, is satisfactorily organized as a whole, and is at least fair in content.
- D: D indicates the lowest quality of work for which credit is given. It is an unsatisfactory grade and often indicates a grave doubt in the mind of the instructor. It is therefore a danger sign.
- E: A grade of E means work too inferior for credit. Errors to be specially guarded against are listed below. Students are cautioned against repeating errors in successive themes.

*Faults in the details of writing:*

Misspelled words

Incomplete sentences (*Pf*, "period fault")

Commas between sentences (*Cf*, "comma fault")

Sentences with violent changes in construction (*Cst*)

Straggling sentences (*Co f*, "coordination fault")

Unclear or illogical sentences or diction (*Cl* or *Log*)

Bad errors in grammar

*Faults in form and content:*

Carelessness in the preparation of manuscript

A marked failure to paragraph properly

Straying from the subject

A marked lack of coherence

Inadequacy of content

### Conferences

Two or more conferences will be held with each student in each semester. Students are urged to seek additional or special conferences with their instructors whenever in need of advice. Conference appointments are a regular part of the course; absence from them is regarded as a serious delinquency.

### Spelling Test

The student's proficiency in spelling will be determined by his themes and, in addition, by a special spelling test (or tests) based on the chapter on Spelling in his rhetoric text. In this test the student is expected to make a grade of at least ninety per cent. This statement does not mean that if a student makes a

grade, let us say, of eighty-eight per cent, he will fail in the course. In general, however, illiterate spelling is regarded as a sufficient cause for failure. A low grade in the test and poor spelling in themes are therefore to be guarded against.

### Proficiency and Special Examinations

At the beginning of semesters, in the weeks preceding registration for upper classmen, proficiency examinations in Freshman Rhetoric will be offered by the English Department. Students who are successful in the Rhetoric 1 examination will be released from Rhetoric 1 with three hours of credit. Likewise, students will be released from Rhetoric 2 with three hours of credit by passing a Rhetoric 2 examination. The grades in proficiency examinations are "pass" and "not pass," although successful students must receive a grade of C or better. Students who prepare for these examinations should note that the proficiency examinations in Rhetoric 1 and 2 will be equivalent to those given at the end of the semester in the respective courses. According to a University ruling, a proficiency examination may not be taken to remove a failure in a course.

A failure ordinarily may be made up only by repeating the course. Special examinations will not be given to make up failure to write passable themes or to hand in the required number of themes.

### Green Caldron

*The Green Caldron* is a magazine in which appear some of the themes written by students in Rhetoric 1 and 2. A committee of the Rhetoric Staff makes the final selections from the work chosen by individual instructors. The themes chosen are not all A themes necessarily, but all are good, and each is noteworthy as an illustration of at least one principle of successful writing. Four issues appear during the year, and to each issue at least one class recitation is devoted. Every student, therefore, is expected to provide himself, at the times indicated in the *Calendar*, with copies of the magazine. They may be obtained at the Information Office in the Administration Building (157 W.). Although the writing of poetry is not a part of the regular program of Rhetoric 1 and 2, good verse will be welcomed for publication. Contributions of verse, or of prose voluntarily contributed, should be submitted to the instructor.

### Supplementary Reading

One important aim of the course is to encourage good reading. In the North Reserve Room of the University Library are shelved all the books listed in the *Manual* on pages 44-67. The

books are new; and students, for their supplementary reading in Rhetoric 1 and 2, are expected to use them and not the older volumes in the stacks. In accordance with plans announced by instructors, each student is asked to read at least six books, three each semester. Books not on the list may be read if the instructor approves.

The books may be taken out for one week, *and only one book at a time*. On the day the book is due, *it must be returned by four o'clock in the afternoon*. The fine on overdue books is twenty-five cents for the first hour and five cents for each additional hour until the book is returned. Students who are in doubt about what they desire to read may call for and examine two or three different books. This means extra work for librarians, but they kindly extend the privilege.

### The Library

On the first floor of the Library Building, rooms of interest to undergraduate students are the North Reserve Room and the South Reserve Room. The Rhetoric Reserves, as previously stated, are shelved in the North Reserve Room. On this floor, also, is the Education, Psychology, and Philosophy Reading Room containing books placed on reserve by instructors for outside reading in certain courses. *All books in the Reserve Rooms, except books for Rhetoric 1 and 2, are for use in the rooms only, except that they may be taken home at 9 p. m. to be returned at 9 a. m. the following morning.*

On the second floor, are located the Main Reading Room in the front of the Library, the Delivery and Card Catalog Room extending west from the head of the stairs, the Browsing Corner, and the Commerce and Sociology Reading Room.

In the Main Reading Room, important reference books such as encyclopedias, dictionaries, periodical indexes, etc., as well as current and bound periodicals of general interest, are placed. The librarians at the Reference Desk in the Main Reading Room assist students in finding needed information.

At the west end of the Delivery and Card Catalog Room, is the Loan Department where books are delivered to readers for home use. The average book is loaned for two weeks and may be renewed for two weeks more, if not called for. General reference books such as those in the Main Reading Room, periodicals, and certain other publications are to be used only in the reading room.

In the north half of the Delivery Room is the Card Catalog,

which is an index to the books in all the libraries on the campus and is accessible for general use. Every book in the Library is represented by a card in this index. In the upper left-hand corner of the card is the call number, which is also on the book itself. Books are arranged in the stacks according to their call numbers. More detailed information about the Card Catalog may be found in Chapter X of the *Freshman Rhetoric and Practice Book*.

Opposite the Card Catalog in the same room, but partitioned off, is a collection of books for leisure reading. This section of the room is sometimes referred to as the Browsing Corner.

### How to Procure Books

If a student wishes to procure a book from the Library, he should first obtain a call slip, to be found at the ends of the tables near the Card Catalog. On this he should copy the call number, the author's name, the title of the book, and the volume number of works of more than one volume. The call slip should then be presented at the Loan Desk at the west end of the room. When the assistant brings the book from the stacks the student signs the call slip, which is retained by the Library until the book is returned. This information concerns the procuring of books from the main part of the Library. It does not concern the Rhetoric Reserves, where books are signed for on special cards at the desk in the North Reserve Room on the first floor.

If a person does not know how to find a book through the Card Catalog, or if he does not know what books will give him certain information, he should ask for assistance at the Reference Desk in the Main Reading Room.

### Reference Books (Recommended)

(The writer will find the following reference books to be helpful supplements to his dictionary. Most of them are inexpensive. They may be obtained at the bookstore.)

*Advanced English Grammar*. (\$1.20) Ginn and Company.  
(Kittredge and Farley)

*Modern English Usage*. (\$3.25) Oxford University Press.  
(H. W. Fowler)

*Roget's Thesaurus*. (\$1.39) Garden City Publishing Co.

*Crabbe's English Synonyms*. (\$1.00) Grosset and Dunlap.

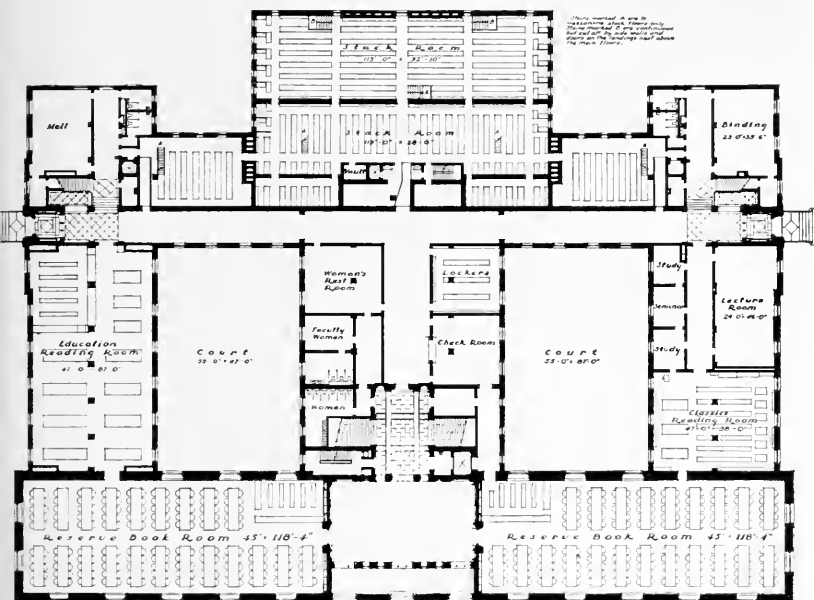
*A Smaller Classical Dictionary*. (.90c) Everyman's Library.  
No. 495.

*World Almanac*. (.70c) New York World-Telegram.

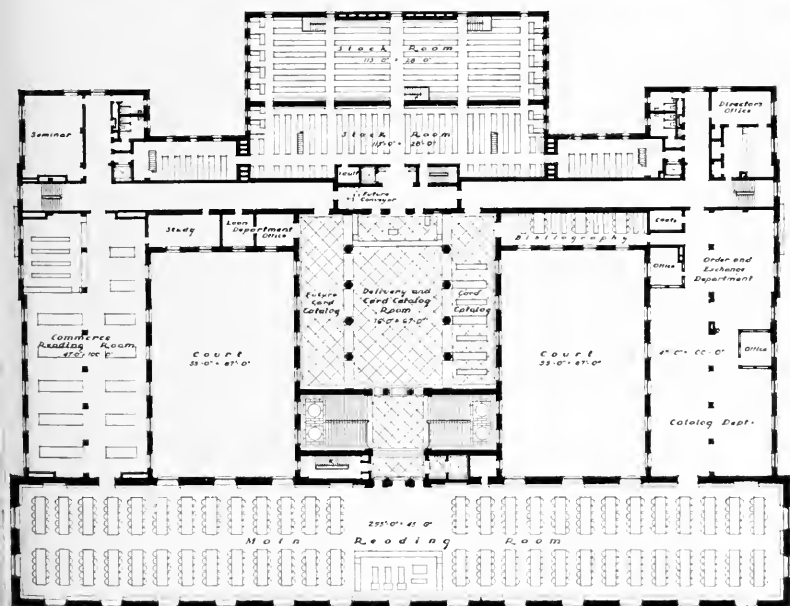
*Concise Biographical Dictionary*. (\$1.00) Grosset and Dunlap.  
(P. K. Fitzhugh)

*Ploetz' Epitome of History*. (\$1.49) Blue Ribbon Books.





First Floor Plan



Second Floor Plan



# CALENDAR—A

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RPB signifies *Freshman Rhetoric and Practice Book* (Revised); LS signifies *Literary Studies for Rhetoric Classes* (Revised). Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS. When no assignment is given in class, the printed assignment will always apply.

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## RHETORIC 1—FIRST SEMESTER

### An Introduction to Expository Writing

- Sept. 23 (Wed.)—The Requisites for Good Exposition: A Discussion by the Instructor. Also an explanation of the objectives of Rhetoric 1 and assignment.
- Sept. 25 (Fri.)—Theme 1. Theme 2: Impromptu. Bring theme paper to class.
- Sept. 28 (Mon.)—A discussion by the instructor of Themes 1 and 2.
- Sept. 30 (Wed.)—Reading for Information and Pleasure: A Discussion by the Instructor. Also an explanation of the Supplementary Reading list. Final assignments to sections. Announcement of textbooks.
- Oct. 2 (Fri.)—RPB 3-17 and "The Author's Account of Himself," LS 5-7: Planning and Writing the Essay. Also read *Rhetoric Manual*, pp. 1-12.
- Oct. 5 (Mon.)—Theme 3. Also RPB 26-34: Chief Errors in Sentence Construction.
- Oct. 7 (Wed.)—"The Modern Idea of Conduct," LS 7-9. Find the thesis and the main supporting ideas. Also RPB 34-39: Chief Errors in Coherence.
- Oct. 9 (Fri.)—"How to Read a Newspaper," "My First Reading," and "On Reading Homer," LS 9-15. Find the theses and the main supporting ideas. Also RPB 39-42: Punctuation.
- Oct. 12 (Mon.)—Theme 4. Also RPB 42-52: Diction and the Use of the Dictionary. Bring to class Webster's *Collegiate Dictionary* (latest revision) or another good college dictionary for use in the discussion of the exercises.



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- Oct. 14 (Wed.)—"The Town Week," LS 32-34, and "The Social Instinct Among Animals," LS 51-52. Find the theses and the main supporting ideas. Also RPB 60-72: Apostrophe, Hyphen, Syllabication, and Capital Letters. (Announcement of the semester spelling test to be based on RPB: Chapter IV.)
- Oct. 16 (Fri.)—"Of Friendship," LS 81-86. Find the thesis and the main supporting ideas. Also RPB 72-77: Italics, Abbreviations, and the Designation of Numbers, including the Exercise on pp. 76-77.
- Oct. 19 (Mon.)—Theme 5. Also RPB 78-88: Agreement of Subject and Verb and Principal Parts and RPB 103-108: Case.

### The Whole Composition and the Paragraph

- Oct. 21 (Wed.)—RPB 111-113 and 119-135: The Four Forms of Discourse and the Methods of Exposition. Study carefully the illustrative selections.
- Oct. 23 (Fri.)—RPB 142-161: Organization of Material and the Outline.
- Oct. 26 (Mon.)—Theme 6: Thesis and sentence outline of "Books," RPB 187-192.
- Oct. 28 (Wed.)—*The Green Caldron*, as assigned by the instructor.
- Oct. 30 (Fri.)—Theme 7.
- Nov. 2 (Mon.)—RPB 215-233: Paragraph Unity, Coherence, and Emphasis. Study carefully the illustrative paragraphs, except those on pp. 225-229.
- Nov. 4 (Wed.)—Theme 8: Impromptu (with thesis and sentence outline of main headings), to be related to "Habit" or "What is Thought?" LS 62-72. Study the content and the structure of these essays.
- Nov. 6 (Fri.)—RPB 225-229: Illustrative Paragraphs and RPB 233-241: Interrelation of Paragraphs and Writing the Paragraph.



Nov. 9 (Mon.)—"The Rhythm of Life," LS 122-124. Study the paragraphing.

Nov. 11 (Wed.)—Theme 9: Thesis and sentence outline of "The Rhythm of Life," LS 122-124.

### The Sentence and the Word

Nov. 13 (Fri.)—"Interlude: On Jargon," LS 219-226.

Nov. 16 (Mon.)—"Interlude: On Jargon," LS 226-233. Find the thesis and the main supporting ideas of the entire essay.

Nov. 18 (Wed.)—Theme 10. Also "Woodrow Wilson," LS 129-132. Study as a model of the deductive method of organization.

Nov. 20 (Fri.)—"Gregarious and Slavish Instincts," LS 92-100. Study as a model of the inductive method of organization. Also RPB 252-258: Elements of the Sentence.

Nov. 23 (Mon.)—Theme 11. Also RPB 259-265: Elements of the Sentence.

Nov. 25 (Wed.)—RPB 265-271: Elements of the Sentence.

Nov. 30 (Mon.)—A continuance of the preceding assignment.

Dec. 2 (Wed.)—RPB 272-292: Punctuation of Coordinate Elements and of Interpolated Elements.

Dec. 4 (Fri.)—"The Essential Things," LS 132-135. Also RPB 292-304: Brackets, Dash, Colon, etc.

Dec. 7 (Mon.)—Theme 12: Thesis and sentence outline of "The Essential Things," LS 132-135. Also RPB 305: Relation and Reference.

Dec. 9 (Wed.)—*The Green Caldron*, as assigned by the instructor.

Dec. 11 (Fri.)—Theme 13.





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- Dec. 14 (Mon.)—RPB 317-328: Relation and Reference.
- Dec. 16 (Wed.)—Theme 14: Impromptu, to be related to "National Characteristics," "On Living in England," and "On National Prejudices," LS 136-154.
- Dec. 18 (Fri.)—RPB 329-349: Shaping the Sentence.
- Dec. 21 (Mon.)—Theme 15: Written test on RPB, Chaps. XII-XV.
- Dec. 23 (Wed.)—RPB 357-369: Purity of Diction.
- Jan. 4 (Mon.)—A continuance of the preceding assignment.
- Jan. 6 (Wed.)—RPB 369-385: Effective Diction. Also "Reading and Thinking," LS 170-175.
- Jan. 8 (Fri.)—"The Defects of English Prose," LS 248-253. Also "Julian the Apostate," LS 273-276.
- Jan. 11 (Mon.)—Theme 16. Also "Gulliver Arrives in Lilliput," "Tristram and the Ass," LS 258-265, and "The Vision of Mirzah," LS 331-335. Compare the moods of the writers in relation to their styles.
- Jan. 13 (Wed.)—"Irvine Lovelands," "Shelley," "The Windmills," and "Stage Fright," LS 40-47. Study the diction.
- Jan. 15 (Fri.)—Theme 17: Impromptu, to be related to the letters in LS 391-405.
- Jan. 18 (Mon.)—LS 354-373: Selections from Recent Essayists.
- Jan. 20 (Wed.)—LS 373-385: Selections from Recent Essayists.
- Jan. 22 (Fri.)—Theme 18.



## A

### RHETORIC 2—SECOND SEMESTER

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#### Problems in Exposition (With Methods of Reasoning)

- Feb. 10 (Wed.)—Explanation of the long themes in Rhetoric 2 and assignments.
- Feb. 12 (Fri.)—RPB 196-212: Investigation in the Library. (Note the list of theme subjects to be submitted on February 19.)
- Feb. 15 (Mon.)—Theme 1. Also RPB 413-424: Processes of Reasoning.
- Feb. 17 (Wed.)—RPB 424-443: Processes of Reasoning.
- Feb. 19 (Fri.)—Theme 2: Impromptu. List of five or more expository subjects to be submitted. The instructor will select one of these for Theme 6 (1200-1500 words in length, due March 15.)
- Feb. 22 (Mon.)—RPB 433-438: Exercises and Selections pertaining to the Processes of Reasoning.
- Feb. 24 (Wed.)—"The Practical Man and His World," RPB 174-182. Observe that the article is a carefully developed syllogism.
- Feb. 26 (Fri.)—Theme 3. Also "The Rarity of Genius," LS 24-28. Observe that the author reasons from a premise. Compare his method with that used by Chase in "The Practical Man and His World."
- Mar. 1 (Mon.)—"Woodrow Wilson," "The Essential Things," LS 129-136, and "The Defects of English Prose," LS 248-253. Observe how the authors of these essays use premises in reaching conclusions.
- Mar. 3 (Wed.)—Theme 4: Thesis and complete sentence outline for Theme 6.
- Mar. 5 (Fri.)—*The Green Caldron*, as assigned by the instructor.



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- Mar. 8 (Mon.)—Theme 5.
- Mar. 10 (Wed.)—"Knowledge Viewed in Relation to Learning," LS 197-208. Observe how Newman builds up a premise. Also work on Theme 6.
- Mar. 12 (Fri.)—"Knowledge Viewed in Relation to Learning," 208-216. Observe how Newman deduces conclusions from his premise. Also work on Theme 6.
- Mar. 15 (Mon.)—Theme 6: First long exposition (1200-1500 words). (Note the assignments for the second long exposition on April 2 and April 16.)
- Mar. 17 (Wed.)—"The Idea of a State University," LS 494-504. Observe how the author builds up his idea of what a state university is.
- Mar. 19 (Fri.)—"The Idea of a State University," LS 504-507. Observe how the author applies his idea (or his premise). Compare the general structure of this essay with that of Newman's "Knowledge Viewed in Relation to Learning."
- Mar. 22 (Mon.)—Theme 7: Written test on the essays in RPB and LS studied thus far this semester. In preparing for the test, fix the content of each essay in mind by associating it with the premises and the conclusion.
- Mar. 24 (Wed.)—"Biology and Our Future World," LS 547-559. What is the main idea in each of the three sections? Note that the author is mainly concerned with establishing his minor premise.
- Mar. 31 (Wed.)—"The Ideal Citizen," LS 582-586. Compare this essay in method and content with "The Practical Man and His World," RPB 174-182.
- Apr. 2 (Fri.)—Theme 8: Thesis and complete sentence outline for Theme 10.
- Apr. 5 (Mon.)—Montaigne to the Countess of Gurson, LS 175-185. In this assignment, and in the assignments for April 7, 9, 12, and 14, we have memorable passages of three of the world's wisest men and greatest prose writers—Montaigne, Aristotle, and Plato. Observe what great-minded men have to say and how they say it.



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- Apr. 7 (Wed.)—Montaigne to the Countess of Gurson, LS 185-196.
- Apr. 9 (Fri.)—Theme 9: Impromptu, to be related to "The Great-Minded Man," LS 587-591.
- Apr. 12 (Mon.)—"The Trial and Death of Socrates," LS 591-609.
- Apr. 14 (Wed.)—"The Trial and Death of Socrates," LS 609-624.
- Apr. 16 (Fri.)—Theme 10: Second long exposition (1200-1500 words).

### Description and Narration

- Apr. 19 (Mon.)—RPB 486-498: Materials and Style of Description.
- Apr. 21 (Wed.)—RPB 498-511: The Technique of Description.
- Apr. 23 (Fri.)—Theme 11: Descriptive theme, a problem in selection and organization.
- Apr. 26 (Mon.)—RPB 511-531: Description continued. Also "Meeting by Moonlight," and "The Spell of Etna," LS 639-642.
- Apr. 28 (Wed.)—*The Green Caldron*, as assigned by the instructor.
- Apr. 30 (Fri.)—Theme 12: Descriptive theme, effective in organization, diction, and content.
- May 3 (Mon.)—"Mr. and Mrs. Bennet" and "Gradgrind," LS 632-636, and "Mrs. Jellyby," LS 642-651.
- May 5 (Wed.)—"Mr. Oakroyd," "Daisy Miller," and "The Crime," LS 652-674.





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- May 7 (Fri.)—Theme 13: A theme in which description is combined with narration. Also RPB 532-550: The Narrative of Incident.
- May 10 (Mon.)—RPB 550-571: The Narrative of Incident (continued).
- May 12 (Wed.)—Theme 14: Impromptu. Also hand in a plan or synopsis for Theme 16.
- May 14 (Fri.)—"The Hollow Tree," "Chowder," "The Wind on the Heath," and "Cuff and Dobbin," LS 677-691.
- May 17 (Mon.)—"The Tin Box," "The Dalton Gang," "The Suicide of the Tahiti," and "Brown and I Exchange Compliments," LS 691-707.
- May 19 (Wed.)—Theme 15: A narrative of 500 words based on personal experience or observation.
- May 21 (Fri.)—"The Death of Absalom," LS 708-710, and "The Miracle," "A Creole Mystery," and "The Pope is Dead," LS 716-724.
- May 24 (Mon.)—Theme 16: A long narrative (1200-1500 words). Unless the instructor otherwise directs, this narrative is to be based on fact.
- May 26 (Wed.)—"The Two Apples," "Wakefield," "Among the Corn-Rows," and "Little Soldier," LS 725-755.



# CALENDAR—AA

## FOR SPECIAL SECTIONS IN RHETORIC 1

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*Guide* signifies *A Freshman Guide to Writing*. Dates are for classes meeting MWF. Assignments apply to the day following for classes meeting TTS. When no assignment is given in class, the printed assignment will always apply.

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### RHETORIC 1—FIRST SEMESTER

#### An Introduction to Exposition

- Sept. 23 (Wed.)—The Requisites for Good Exposition: A Discussion by the Instructor. Also an explanation of the objectives of Rhetoric 1 and assignment.
- Sept. 25 (Fri.)—Theme 1. Theme 2: Impromptu. Bring theme paper to class.
- Sept. 28 (Mon.)—A discussion by the instructor of Themes 1 and 2.
- Sept. 30 (Wed.)—Reading for Information and Pleasure: A Discussion by the Instructor. Also an explanation of the Supplementary Reading List. Final assignments to sections. Announcement of textbooks.
- Oct. 2 (Fri.)—*Guide*, Chap. I: Reading. Be prepared to read aloud any of the selections at the end of the chapter and to state the main idea of each. Also note that punctuation is a guide to the understanding of the selections.
- Oct. 5 (Mon.)—*Guide*, Chap. II: Outlining. Write the main idea and a topic outline of "The Baked Potato" and of "Fog in the Depot."
- Oct. 7 (Wed.)—*Guide*, Chap. III: How to Develop an Idea. Write the main idea and a topic outline of "Sequoia Washingtoniana" and of "A Pair of Socks."
- Oct. 9 (Fri.)—Theme 3. Also *Guide*, Chap. IV: Common Sense in Writing, 31-37.
- Oct. 12 (Mon.)—*Guide*, Chap. IV: Exercise and Readings in Exposition, 37-44.



## AA

- Oct. 14 (Wed.)—*Guide*, Chap. V: Punctuation, 45-51, and Exercises I and II. Also study the Readings in Exposition.
- Oct. 16 (Fri.)—Theme 4. Also *Guide*, Chap. V: Transitions, 51-52, and Exercise III.
- Oct. 19 (Mon.)—*Guide*, Chap. VI: Parts of Speech, 60-71, including Exercises I and II. Bring your dictionary to class.
- Oct. 21 (Wed.)—*Guide*, Chap. VI: Parts of Speech 71-76, including Exercise III and the Reading in Exposition. Study the structure of the paragraphs of this selection.
- Oct. 23 (Fri.)—Theme 5: Impromptu. Also *Guide*, Chap. VII: Spelling, 77-78 and the Spelling List 93-95.
- Oct. 26 (Mon.)—*Guide*, Chap. VII: Spelling, 79-92.
- Oct. 28 (Wed.)—*The Green Caldron*, as assigned by the instructor.
- Oct. 30 (Fri.)—Theme 6.
- Nov. 2 (Mon.)—*Guide*, Chap. VIII: Capitalization, including Exercises I and II, 96-102.
- Nov. 4 (Wed.)—Theme 7: Main idea and sentence outline of "Dance Orchestra Musicians," *Guide* 344-345. Before writing the outline, see the model complete sentence outline in Chap. II. Also *Guide*, Chap. IX: Italics, etc., including Exercises I, II, and III, 112-120. Bring your dictionary to class.
- Nov. 6 (Fri.)—*Guide*, Chap. XIV: The Verb: Finite and Infinite Forms, 194-207.
- Nov. 9 (Mon.)—*Guide*, Exercises I, II, III, IV, V, VI, and Readings in Exposition, 207-212.
- Nov. 11 (Wed.)—*Guide*, Chap. XV: The Verb: Principal Parts and Agreement, 213-219, and Reading in Exposition, 224-227.
- Nov. 13 (Fri.)—Theme 8. Also *Guide*, 219-224, Exercises I, II, III, IV, V, and VI.



Nov. 16 (Mon.)—*Guide*, Chap. XVI: Case, 228-238.

Nov. 18 (Wed.)—Theme 9. Also *Guide*, 238-240: Exercises.

**The Sentence and the Word**  
(Exposition Continued)

Nov. 20 (Fri.)—*Guide*, Chap. XVII: The Sentence: Subject and Predicate, including the Exercises, 245-252.

Nov. 23 (Mon.)—Theme 10. Also spelling test based on the words and the discussion in *Guide*, Chap. VII.

Nov. 25 (Wed.)—Study the book reports in *Guide*, 16-17; 240-243; 253-256. Observe the main idea and chief supporting points in each selection.

Nov. 30 (Mon.)—A continuance of the preceding assignment.

Dec. 2 (Wed.)—Theme 11: Book report. Also *Guide*, Chap. XVIII: The Sentence: Subordinate Elements, 257-265.

Dec. 4 (Fri.)—*Guide*, Chap. XVIII (in review) and Exercises I and II, 265-267.

Dec. 7 (Mon.)—Theme 12: Main idea and sentence outline of "Worth Seeing" and of "Little Women," *Guide*, 286-289.

Dec. 9 (Wed.)—*The Green Caldron*, as assigned by the instructor.

Dec. 11 (Fri.)—Theme 13.

Dec. 14 (Mon.)—*Guide*, Chap. XIX: The Sentence: Simple, Compound, and Complex, 275-283, including the Exercise.

Dec. 16 (Wed.)—*Guide*, Chap. XX: Writing the Sentence, 290-298.

Dec. 18 (Fri.)—*Guide*, Exercises, 298-300.

Dec. 21 (Mon.)—Theme 14: Written test on the chapters in the *Guide* thus far assigned.





## AA

- Dec. 23 (Wed.)—*Guide*, Chap. X: The Word: Use of the Dictionary, 124-132. Bring your dictionary to class.
- Jan. 4 (Mon.)—A continuance of the preceding assignment. Bring your dictionary to class.
- Jan. 6 (Wed.)—Theme 15: Impromptu, a personal letter to be modeled upon Readings in Exposition, 301-305.
- Jan. 8 (Fri.)—*Guide*, Exercises I and II and Readings in Exposition, 132-138.
- Jan. 11 (Mon.)—*Guide*, Chap. XI: The Word: Its Accurate Use, 142-148. Also *Guide*, Readings in Exposition, 138-140; 151-157.
- Jan. 13 (Wed.)—Theme 16. Also *Guide*, Exercises I, II, III, and IV, 148-151.
- Jan. 15 (Fri.)—*Guide*, Chap. XII: The Word: Its Correct use, 158-170, including Exercises I, II, and III. Bring your dictionary to class.
- Jan. 18 (Mon.)—*Guide*, Chap. XIII: The Word: Its Effective Use, including Exercises I and II and Readings in Exposition, 176-193.
- Jan. 20 (Wed.)—*Guide*, Chap. XXI: Review, Exercises I-VI, inclusive. Also Readings in Exposition, 171-175.
- Jan. 22 (Fri.)—Theme 17. Also *Guide*, Chap. XXI: Review, Exercises VIII-XI, inclusive, and Reading in Exposition, 312-316.



## RHETORIC 2—SECOND SEMESTER

## Problems in Exposition

- Feb. 10 (Wed.)—Explanation of the objectives of Rhetoric 2 and assignments. (Note the list of theme subjects to be submitted on February 17.)
- Feb. 12 (Fri.)—Theme 1: Impromptu. Also *Guide*, Review Chap. IV: Common Sense in Writing, 31-37.
- Feb. 15 (Mon.)—*Guide*, Chap. XXII: Methods of Exposition, including the Exercises. (Note that methods of exposition will be further illustrated in all subsequent Readings in Exposition.)
- Feb. 17 (Wed.)—Theme 2.
- Feb. 19 (Fri.)—List of five or more expository subjects to be submitted. The instructor will select one of these for Theme 6 (1200-1500 words in length, due March 15). The selection of really profitable subjects will require time and effort. Also the Use of the Library: *Rhetoric Manual*, pp. 8-11 and *Guide*, Appendix D.
- Feb. 22 (Mon.)—*Guide*, Chap. XXIII: Methods of Organization, including the Readings in Exposition (six illustrative paragraphs), 332-342.
- Feb. 24 (Wed.)—*Guide*, the Readings in Exposition, 342-349. Observe the main idea in each selection, and study the methods of organization.
- Feb. 26 (Fri.)—*Guide*, Chap. XXIV: Methods of Outlining, 350-357, and "The Hero in Modern Advertising," 361-365. Write a topical and a sentence outline of "Summer Symphonies," 357-359.
- Mar. 1 (Mon.)—Theme 3: Main idea and complete sentence outline for Theme 6.
- Mar. 3 (Wed.)—*The Green Caldron*, as assigned by the instructor.
- Mar. 5 (Fri.)—Theme 4.



## AA

- Mar. 8 (Mon.)—*Guide*, Chap. XXV: Punctuation: Coordinate Sentence Elements, and Exercise I, 366-373.
- Mar. 10 (Wed.)—Theme 5. Also *Guide*, Exercises II and III and the Readings in Exposition, 373-379.
- Mar. 12 (Fri.)—*Guide*, Chap. XXVI: Punctuation: Interpolated Elements, including Exercises I, II, and III and the Readings in Exposition.
- Mar. 15 (Mon.)—Theme 6: First long exposition (1200-1500 words). Note the assignments for the second long exposition on April 23 and May 7.
- Mar. 17 (Wed.)—*Guide*, Chap. XXVII: Punctuation: Dash, Colon, etc., including Exercises and the Reading in Exposition.
- Mar. 19 (Fri.)—*Guide*, Chap. XXVIII: Punctuation: Quotation and Dialogue, including Exercises I and II and the Readings in Exposition.
- Mar. 22 (Mon.)—Theme 7: Impromptu, to contain dialogue and to be suggested by the Readings in Exposition, *Guide*, 423-428.
- Mar. 24 (Wed.)—*Guide*, Chap. XXIX: Coherence: Avoidance of Dangling Modifiers, including the Exercises.
- Mar. 31 (Wed.)—*Guide*, Chap. XXX: Coherence: Reference of Pronouns, including the Exercises and the Reading in Exposition.
- Apr. 2 (Fri.)—Theme 8, as assigned by the instructor. *Guide*, Chap. XXXI: Coherence: Word Order, 441-446, including the Exercises.
- Apr. 5 (Mon.)—"The Distinction between Chemistry and Physics," *Guide*, 446-450. Study the methods of exposition. Write the main idea and a topic outline.
- Apr. 7 (Wed.)—*Guide*, Chap. XXXII: Coherence: Point of View, including Exercises and the Reading in Exposition.



- Apr. 9 (Fri.)—Theme 9: Main idea and complete sentence outline of "Foreword," *Guide*, 484-487.
- Apr. 12 (Mon.)—*Guide*, Chap. XXXIII: Coherence, including the Exercises, 463-468.
- Apr. 14 (Wed.)—Theme 10. Class discussion of "The Nation in Arms," *Guide*, 468-473. Observe the paragraphing.
- Apr. 16 (Fri.)—*Guide*, Chap. XXXIV: Coherence: Connectives and Transitions, including Exercise I, 474-483.
- Apr. 19 (Mon.)—*Guide*, Chap. XXXV: Coherence: Avoidance of Illogical Omissions, including the Exercises and the Readings in Exposition.
- Apr. 21 (Wed.)—*Guide*, Chap. XXXVI: Sentence Structure: Overcoming the Excessive Use of Short Sentences, including the Exercises, 503-508.
- Apr. 23 (Fri.)—Theme 11: Main idea and complete sentence outline for Theme 13. Also *Guide*, Chap. XXXVII: Sentence Structure: Overcoming Excessive Coordination, including the Exercises, 513-517.
- Apr. 26 (Mon.)—*Guide*, Chap. XXXVIII: Sentence Structure: Parallelism, including the Exercises and the Reading in Exposition.
- Apr. 28 (Wed.)—*The Green Caldron*, as assigned by the instructor.
- Apr. 30 (Fri.)—Theme 12: Written test on Chapters XXV through XXXVIII.
- May 3 (Mon.)—*Guide*, Chap. XXXIX: Emphasis, including Exercise I, 534-545.
- May 5 (Wed.)—*Guide*, Exercise II and the Reading in Exposition, 535-554.
- May 7 (Fri.)—Theme 13: Second long exposition (1200-1500 words).





## AA

- May 10 (Mon.)—*Guide*, Chap. XL: Exposition through Narration, 554-563.
- May 12 (Wed.)—Theme 14: Impromptu. Hand in a plan or synopsis for Theme 16.
- May 14 (Fri.)—*Guide*, Chap. XL: Exposition of Character through Narration, 563-571.
- May 17 (Mon.)—*Guide*, Chap. XL: Organization in Narrative Writing, 571-582. See also *Guide*, 28-30, "A Pair of Socks" and, 424-427, "A Picture by Carpaccio."
- May 19 (Wed.)—Theme 15: A narrative of 500 words based on personal experience or observation.
- May 21 (Fri.)—*Guide*, Chap. XLI: Sentence Exercise, 583-589.
- May 24 (Mon.)—Theme 16: A long narrative (1200-1500 words). Unless the instructor otherwise directs, the theme is to be based on fact.
- May 26 (Wed.)—*Guide*, Chap. XLI: Readings from Final Examinations, 589-597.

# READING LIST<sup>1</sup>

(The books on this list are shelved in the North Reserve Room of the University Library. They may be taken out for one week. On the day the book is due it must be returned by four o'clock in the afternoon. The fine on overdue books is twenty-five cents for the first hour and five cents for each additional hour until the book is returned.)

## TRAVEL<sup>2</sup>

### A

- Borrow, George, *The Bible in Spain* (Travel and adventure)  
Conrad, Joseph, *The Mirror of the Sea*  
Cook, James, *Three Voyages of Discovery*  
Darwin, Charles, *The Voyage of the Beagle*  
Doughty, Charles M., *Travels in Arabia Deserta*  
Hakluyt, Richard, *A Selection of the Principal Voyages, Traffiques and Discoveries of the English Nation*  
\*Hearn, Lafcadio, *Glimpses of Unfamiliar Japan*  
Hearn, Lafcadio, *Out of the East*  
Hergesheimer, Joseph, *San Cristobal de la Habana*  
Irving, Washington, *The Alhambra*  
Kinglake, A. W., *Eothen* (Journey from Constantinople to the Pyramids)  
Ludwig, Emil, *On Mediterranean Shores*  
Mandeville, Sir John, *Travels* (Adventures in fabulous lands)  
Price, Lucien, *Winged Sandals* (The journey of a man of culture)  
Sokolsky, George E., *Tinder Box of Asia*  
Trelawny, Edward J., *Adventures of a Younger Son*  
Walton, Isaak, *The Complete Angler*

### B

- \*Adamic, Louis, *The Native's Return*  
Amundsen, Roald, *The South Pole*  
Andrews, Ray Chapman, *On the Trail of Ancient Man*  
Austin, Mary H., *The Flock* (Sheep herding in California)  
Austin, Mary H., *The Land of Journey's Ending* (The Southwest)  
Bercovici, Konrad, *Around the World in New York*  
Bercovici, Konrad, *Manhattan Side-Show*  
Buchan, John, *A Book of Escapes and Hurried Journeys*

<sup>1</sup>Students who have read much will probably enjoy the books in the A groups, and students who have done little reading will probably enjoy the books in the C groups. All students should enjoy the books in Groups B. The classification of books in this list contains no implication about their relative literary merits.

<sup>2</sup>Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

<sup>3</sup>Two copies.

Colum, Padraic, *The Road Round Ireland*  
 Cook, James H., *Fifty Years on the Old Frontier*  
 Dana, Richard H., Jr., *Two Years Before the Mast*  
 Der Ling, Princess, *Two Years in the Forbidden City*  
 Ditmars, R. L., *The Forest of Adventure*  
 Fellowes, P. F. M. and others, *Houston-Mount Everest Expedition: First Over Everest (By airplane)*  
 Ferguson, Harvey, *Rio Grande*  
 \*Fleming, Peter, *Brazilian Adventures*  
 Franck, Harry A., *East of Siam*  
 Franck, Harry A., *Four Months Afoot in Spain*  
 Franck, Harry A., *Roaming Through the West Indies*  
 Franck, Harry A., *A Scandinavian Summer*  
 Franck, Harry A., *Vagabonding Down the Andes*  
 Hedin, Sven Anders, *My Life as an Explorer*  
 Hindus, Maurice G., *Broken Earth (Life in Soviet Russia)*  
 Hudson, W. H., *Afoot in England*  
 Hudson, W. H., *Idle Days in Patagonia*  
 \*Kent, Rockwell, *N by E*  
 Kent, Rockwell, *Salamina*  
 Kent, Rockwell, *Voyaging Southward from the Strait of Magellan*  
 Lagerlof, Selma, *Nils Holgerson's Wonderful Journey through Sweden*  
 \*Lawrence, T. E., *Revolt in the Desert*  
 \*Lindbergh, Anne Morrow, *North to the Orient*  
 Lucas, E. V., *A Wanderer in London*  
 Lucas, E. V., *A Wanderer in Paris*  
 Maugham, William Somerset, *Andalusia (Southern Spain)*  
 Mukerji, Dhan Gopal, *Caste and Outcast (India and America)*  
 Mukerji, Dhan Gopal, *My Brother's Face (India)*  
 Mukerji, Dhan Gopal, *Visit India with Me*  
 Nordhoff, Charles B., and Hall, J. N., *Mutiny on the Bounty*  
 Nordhoff, Charles B., and Hall, J. N., *Men Against the Sea*  
 O'Brien, Frederick, *Mystic Isles of the South Seas*  
 \*O'Brien, Frederick, *White Shadows in the South Seas*  
 \*Parkman, Francis, *The Oregon Trail*  
 Phillips, Henry, A., *Meet the Japanese*  
 Polo, Marco, *The Travels of Marco Polo*  
 Powell, E. Alexander, *By Camel and Car to the Peacock Throne*  
 Priestley, J. B., *English Journey (Effects of the depression in England)*  
 Saxon, Lyle, *Fabulous New Orleans*  
 Seabrook, William B., *Adventures in Arabia*  
 Seabrook, William B., *Jungle Ways*  
 Seabrook, William B., *The Magic Island (Haiti)*  
 Siegfried, Andre, *Impressions of South America*  
 Skariatine, Irina, *First to Go Back, an Aristocrat in Soviet Russia*  
 Starke, Walter, *Spanish Raggle Taggle (Gypsies)*  
 Stevenson, Robert Louis, *Across the Plains*  
 Stevenson, Robert Louis, *The Amateur Emigrant*  
 Stevenson, Robert Louis, *In the South Seas*

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\*Two copies.

Stevenson, Robert Louis, *An Inland Voyage*  
 \*Stevenson, Robert Louis, *Travels with a Donkey*  
 Thomas, Bertram, *Alarms and Excursions in Arabia*  
 Thomas, Lowell, *Beyond Khyber Pass*  
 Tomlinson, H. M., *The Sea and the Jungle*  
 Wain, Nora, *The House of Exile* (Upper-class Chinese life)  
 Wharton, Edith, *In Morocco*  
 Winter, Ella, *Red Virtue; Human Relationships in the New Russia*

## C

Akeley, Carl E., *In Brightest Africa*  
 Akeley, Delia J., *Jungle Portraits*  
 Bullen, Frank T., *The Cruise of the Cachalot* (Whale fishing)  
 Byrd, Richard E., *Little America*  
 Byrd, Richard E., *Skyward*  
 \*Clemens, Samuel L., (Mark Twain), *Innocents Abroad*  
 Clemens, Samuel L., (Mark Twain), *Roughing It*  
 Clemens, Samuel L., (Mark Twain), *A Tramp Abroad*  
 Cody, William F., *An Autobiography of Buffalo Bill*  
 Duguid, Julian, *Green Hell; Adventures in the Mysterious Jungles of Eastern Bolivia*  
 Flandrau, Charles Macomb, *Viva Mexico*  
 Garland, Hamlin, *The Book of the American Indian*  
 Grenfell, Wilfred T., *Labrador Days*  
 James, Will, *Cow Country*  
 Johnson, Martin, *Lion*  
 Ketchum, Alton, *Follow the Sun* (An undergraduate's tour of the world)  
 London, Jack, *The Cruise of the Snark*  
 Luckner, Count Felix, *Count Luckner*  
 Muir, John, *Our National Parks*  
 Muir, John, *Travels in Alaska*  
 O'Sullivan, Maurice, *Twenty Years A-Growing* (An Irish boyhood)  
 Riesenbergh, Felix, *Under Sail; a Boy's Voyage Around Cape Horn*  
 Roosevelt, Theodore, *African Game Trails*  
 Stefánsson, Vilhjálmur, *The Friendly Arctic*  
 Stefánsson, Vilhjálmur, *My Life with the Eskimos*  
 Stefánsson, Vilhjálmur, *Northward Ho!*  
 Tschiffely, Aime Felix, *Tschiffely's Ride; Ten Thousand Miles in the Saddle from Southern Cross to Pole Star*  
 Walden, Arthur T., *Dog Puncher on the Yukon*  
 Welzl, Jan, *Thirty Years in the Golden North*

## POPULAR SCIENCE<sup>1</sup>

## B

Baker, Robert H., *When the Stars Come Out*  
 \*Beebe, William, *Arcturus Adventure*  
 \*Beebe, William, *Beneath Tropic Seas*

<sup>1</sup>Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

\*Two copies.

Beebe, William, *Galapagos*  
 Beebe, William, *Jungle Peace*  
 Bragg, Sir William Henry, *Concerning the Nature of Things*  
 Bragg, Sir William Henry, *The Universe of Light*  
 Brewster, Edwin T., *This Puzzling Planet; the Earth's Un-  
 finished Story; How Men Have Read It in the Past and How  
 the Wayfarer May Read It Now*  
 Brooks, Charles Franklin, *Why the Weather?*  
 Darwin, Charles, *On the Origin of Species*  
 DeLeeuw, Adolph L., *Rambling through Science*  
 Eddington, A. S., *Stars and Atoms*  
 Ellsberg, Edward, *On the Bottom*  
 Flint, W. P., and Metcalf, C. L., *Man's Chief Competitors* (Insect  
 pests)  
 Hodgins, Eric, and Magoun, F. A., *Behemoth* (The romance of  
 machinery)  
 Hudson, W. H., *The Book of a Naturalist*  
 Huxley, Julian, *A Scientist among the Soviets*  
 Huxley, Julian, *Essays in Popular Science*  
 Huxley, Julian, *Science and Social Needs*  
 Jaffe, Bernard, *Outposts of Science*  
 Jeans, Sir James Hopwood, *The Universe around Us*  
 Jeans, Sir James Hopwood, *Through Space and Time*  
 Lee, Willis T., *Stories in Stone* (Stories in geology)  
 Magoffin, Ralph Van Deman, *Magic Spades; the Romance of  
 Archaeology*  
 Mayer, Joseph, *Seven Seals of Science; an Account of the Un-  
 foldment of Orderly Knowledge and Its Influence on Human  
 Affairs*  
 Millikan, Robert A., *The Electron*  
 Millikan, Robert A., *Science and Life*  
 Millikan, Robert A., *Science and the New Civilization*  
 Osborn, Henry Fairfield, *Men of the Old Stone Age*  
 Russell, Bertrand, *The ABC of Relativity*  
 Slosson, Edwin E., *Creative Chemistry*  
 Ward, Charles H., *Exploring the Universe; the Incredible Dis-  
 coveries of Recent Science*  
 White, Gilbert, *The Natural History and Antiquities of Selbourne*  
 Woolley, Charles Leonard, *Digging up the Past*

## C

Beatty, Clyde, and Anthony, Edward, *The Big Cage* (Animal  
 training)  
 Burbank, Luther, and Hall, Wilbur, *The Harvest of the Years*  
 (The methods of a botanist)  
 Burroughs, John, *Locusts and Wild Honey*  
 Fabre, Jean H., *The Life of the Caterpillar*  
 Fabre, Jean H., *The Life of the Spider*  
 Fabre, Jean H., *The Mason Bees*  
 Maeterlinck, Maurice, *The Life of the Bee*  
 Merriam, John Campbell, *The Living Past* (Geological and  
 anthropological discovery)  
 Mills, Enos Abijah, *Romance of Geology*

- Moseley, E. L., *Other Worlds* (The stars)  
 White, Stewart E., *The Forest* (Country north of Lake Superior)

## MUSIC AND ART<sup>1</sup>

- Adams, Henry, *Mont-Saint-Michel and Chartres* (The art of the Middle Ages)  
 Berenson, Bernhard, *The Italian Painters of the Renaissance*  
 Braddell, Darcey, *How to Look at Buildings*  
 Brenner, Anita, *Idols Behind Altars* (Mexican history and modern art)  
 Cheney, Sheldon, *Primer of Modern Art*  
 Cram, Ralph Adams, *The Substance of Gothic* (Architecture)  
 Craven, Thomas, *Men of Art*  
 Downes, Olin, *The Lure of Music*  
 Geddes, Norman Bel, *Horizons* (Modern streamlining)  
 Hagen, O. F. L., *Art Epochs and Their Leaders*  
 Huneke, J. G., *Mezzotints in Modern Music*  
 Kelley, E. S., *Musical Instruments*  
 Landowska, Wanda, *Music of the Past*  
 Naumburg, Lambert Mitchell, *Skyscraper* (The romance of skyscrapers)  
 Patmore, Coventry, *Principle in Art*  
 Rolland, R., *Musicians of Today* (To 1908)  
 Rorke, J. D. M., *A Musical Pilgrim's Progress*  
 Spaeth, Sigmund, *The Art of Enjoying Music*  
 Spaeth, Sigmund, *They Still Sing of Love*  
 Weismann, A., *Music Comes to Earth*  
 Whitaker, C. H., *Rameses to Rockefeller* (Informal history of architecture)

## AUTOBIOGRAPHY AND BIOGRAPHY<sup>1</sup>

### A

- Adams, Henry, *The Education of Henry Adams*  
 Adams, Joseph Quincy, *A Life of William Shakespeare*  
 Atherton, Gertrude, *Adventures of a Novelist*  
 Aurelius, Marcus, *Meditations*  
 Austin, Mrs. Mary, *Earth Horizon*  
 Beveridge, Albert J., *Abraham Lincoln* (Two vols.)  
 Beveridge, Albert J., *The Life of John Marshall* (Four vols.)  
 Burrows, Millar, *Founders of Great Religions; Being Personal Sketches of Famous Leaders*  
 Carlyle, Thomas, *The Life of John Sterling*  
 Cellini, Benvenuto, *Autobiography*  
 Francis, Saint, of Assisi, *The Little Flowers of St. Francis*  
 Gibbon, Edward, *Autobiography*  
 Gissing, George R., *The Private Papers of Henry Ryecroft*  
 Hearn, Lafcadio, *Japanese Letters*  
 Kent, Rockwell, *Wilderness; a Journal of Quiet Adventure in Alaska*

<sup>1</sup>Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

Lamb, Charles, *Letters*  
 Lockhart, John Gibson, *The Life of Sir Walter Scott* (Abridged)  
 Montagu, Lady Mary Wortley, *Travel Letters*  
 Osborne, Dorothy, *The Letters of Dorothy Osborne to William Temple* (Famous love letters of the seventeenth century)  
 Pepys, Samuel, *Diary*  
 Pliny, the Younger, *Letters* (Revealing life in ancient Rome)  
 Plutarch, *Lives*  
 \*Sandburg, Carl, *Abraham Lincoln*  
 Sitwell, Edith, *Alexander Pope*  
 Thackeray, William Makepeace, *The English Humorists of the Eighteenth Century and the Four Georges*  
 Wilson, J. Dover, *The Essential Shakespeare; a Biographical Adventure*

## B

Aldrich, Thomas Bailey, *The Story of a Bad Boy*  
 Allen, F. L., *Lords of Creation* (Contemporary leaders)  
 Anderson, Sherwood, *A Story Teller's Story*  
 Andrews, C. F., *Mahatma Ghandi: His Own Story*  
 Arliss, George, *Up the Years from Bloomsbury*  
 Baker, Ray Stannard, *Life and Letters of Woodrow Wilson*  
 Barrie, Sir James M., *Margaret Ogilvy*  
 Beaux, Cecilia, *Background with Figures* (Autobiography of a woman painter)  
 Bechdolt, Frederick, *Giants of the Old West*  
 Beer, Thomas, *Hanna*  
 Beer, Thomas, *Stephen Crane*  
 Belloc, Hilaire, *Danton*  
 Belloc, Hilaire, *Joan of Arc*  
 Belloc, Hilaire, *Richelieu; a Study*  
 Bent, Silas, *Justice Oliver Wendell Holmes; a Biography*  
 Bercovici, Konrad, *Story of the Gypsies*  
 Bidou, Henry, *Chopin*  
 Boas, Louise, *Elizabeth Barrett Browning*  
 Boswell, James, *Everybody's Boswell: The Life of Samuel Johnson*  
 Bradford, Gamaliel, *Confederate Portraits*  
 Bradford, Gamaliel, *Darwin*  
 Bradford, Gamaliel, *Lee, The American*  
 Brenner, Rice, *Ten Modern Poets* (Lowell, Frost, Millay, et al)  
 Brown, H. C., *Grandmother Brown's Hundred Years, 1827-1927*  
 Browne, Lewis, and Weihl, Elsa, *That Man Heine*  
 Browne, Waldo R., *Altgeldt of Illinois*  
 Buchan, John, *Julius Caesar*  
 Buck, Pearl, *The Exile* (An American woman in China)  
 Chapman, John Jay, *William Lloyd Garrison*  
 Charnwood, Lord, *Abraham Lincoln*  
 Charnwood, Lord, *Theodore Roosevelt*  
 Chesterton, Gilbert K., *Browning*  
 Chesterton, Gilbert K., *Charles Dickens*  
 Chesterton, Gilbert K., *Robert Louis Stevenson*

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\*Two copies.

Clemens, Samuel, (Mark Twain) *Personal Recollections of Joan of Arc*  
 Conrad, Joseph, *A Personal Record*  
 Coulaingcourt, Armand de, *With Napoleon in Russia*  
 Crevecoeur, J. Hector St. John de, *Letters from an American Farmer*  
 Dowden, Edward, *The Life of Robert Browning*  
 Drinkwater, John, *Oliver Cromwell*  
 Duranty, Walter, *I Write as I Please* (By a journalist)  
 Ehrlich, Leonard, *God's Angry Man* (John Brown)  
 Engelbrecht, H. C., and Hanighen, F. C., *Merchants of Death* (Munition makers)  
 Fay, Bernard, *Franklin, The Apostle of Modern Times*  
 Garnett, Richard, *Life of Thomas Carlyle*  
 Goodale, Katherine, *Behind the Scenes with Edwin Booth*  
 Gorman, Herbert S., *The Incredible Marquis: Alexander Dumas*  
 Graves, Robert, *Goodbye to All That*  
 Grant, Ulysses S., *Personal Memoirs of U. S. Grant*  
 Griffith, L. W., *Spring of Youth* (Boyhood in Wales)  
 Guedalla, Philip, *Fathers of the Revolution* (American Revolution)  
 Hackett, Francis, *Henry the Eighth*  
 Haskell, Arnold, and Nouvel, Walter, *Diaghleff* (Creator of the Russian ballet)  
 Henderson, Archibald, *Contemporary Immortals* (Einstein, Ghandi, Mussolini, et al)  
 Hildebrand, Arthur Sturges, *Magellan*  
 Holtby, Winifred, *South Riding* (Life in a small English town)  
 Hudson, W. H., *Far Away and Long Ago*  
 Jaffe, Bernard, *Crucibles* (Lives of great chemists)  
 James, Marquis, *The Raven: A Biography of Sam Houston*  
 Jean, Rubry, *Joseph Conrad, Life and Letters*  
 Josephson, Matthew, *Robber Barons, the Great American Capitalists, 1861-1901*  
 Lin, Yutang, *My Country and My People*  
 Lincoln, Abraham, *Speeches and Letters, 1832-1865*  
 Linn, J. Weber, *Jane Addams*  
 Ludwig, Emil, *Napoleon*  
 Ludwig, Emil, *Schliemann, the Story of a Gold Seeker*  
 Ludwig, Emil, *Three Titans* (Michael Angelo, Rembrandt, and Beethoven)  
 Mackenzie, Catherine, *Alexander Graham Bell*  
 Maurois, André, *Ariel, the Life of Shelley*  
 Maurois, André, *Byron*  
 Maurois, André, *Disraeli*  
 Morgan, James, *Theodore Roosevelt*  
 Muschamp, Edward, *Audacious Audubon*  
 Mussolini, Benito, *My Autobiography*  
 Namer, Emile, *Galileo, Searcher of the Heavens*  
 Nerney, Mary Childs, *Thomas A. Edison, a Modern Olympian*  
 Nevins, Allen, *Fremont; The West's Greatest Adventurer*  
 Oliver, John Rathbone, *Foursquare; the Story of a Fourfold Life*  
 Osbourne, Lloyd, *An Intimate Portrait of R. L. S.*



Paine, Albert Bigelow, *Short Life of Mark Twain*  
 Peattie, D. C., *Singing in the Wilderness; A Salute to John James Audubon*  
 Pupin, Michael, *From Immigrant to Inventor*  
 Reid, Edith Gittings, *Great Physician; a Short Life of Sir William Osler*  
 Reiser, Anton, *Albert Einstein; A Biographical Portrait*  
 Repplier, Agnes, *Pere Marquette, Priest, Pioneer and Adventurer*  
 Sandoz, Mari, *Old Jules* (Nebraska pioneer life)  
 Shaffler, Robert H., *Mad Musician* (Abridgement of his two volume work on Beethoven)  
 Seldes, Gilbert, *Sawdust Caesar* (Mussolini)  
 Sheean, Vincent, *Personal History* (Begins at the University of Chicago)  
 Specht, Richard, *Johannes Brahms*  
 Strachey, G. Lytton, *Elizabeth and Essex*  
 Strachey, G. Lytton, *Eminent Victorians*  
 Strachey, G. Lytton, *Queen Victoria*  
 Strong, Anna Louise, *I Change Worlds* (From America to Russia)  
 Taylor, A. E., *Socrates* (Compare with Dickinson's *After Two Thousand Years*)  
 Tinker, Chauncey B., *The Young Bosicell*  
 Vaillant-Couturier, Paul, *French Boy*  
 Vallery-Radot, Rene, *The Life of Pasteur*  
 Van Loon, Hendrik, R. v. R., *Being an Account of the Last Years and the Death of One Rembrandt Harmennszoon van Rijn*  
 Wagenknecht, Edward C., *Jenny Lind*  
 Waldman, Milton, *Sir Walter Raleigh*  
 Ward, Charles H., *Charles Darwin, the Man and His Warfare*  
 Winwar, Frances, *The Romantic Rebels* (English poets)  
 Woodberry, George Edward, *Edgar Allan Poe*  
 Wright, Frank Lloyd, *An Autobiography*

## C

Clemens, Samuel L. (Mark Twain), *Autobiography*  
 \*Clemens, Samuel L. (Mark Twain), *Life on the Mississippi*  
 De Kruif, Paul H., *Men Against Death*  
 De Kruif, Paul H., *Microbe Hunters*  
 Franklin, Benjamin, *Autobiography*  
 \*Garland, Hamlin, *A Son of the Middle Border*  
 Grenfell, Wilfred T., *A Labrador Doctor*  
 Keller, Helen, *The Story of My Life*  
 Roosevelt, Theodore, *An Autobiography*  
 Roosevelt, Theodore, *Theodore Roosevelt's Letters to His Children*  
 Vestal, Stanley, *Kit Carson; the Happy Warrior of the Old West*  
 Wensley, Frederick Porter, *Forty Years of Scotland Yard; the Record of a Lifetime of Service in the Criminal Investigation Department*  
 Werner, M. R., *Barnum* (Genius of the circus)

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\*Two copies.

## ESSAYS<sup>1</sup>

### A

- Arnold, Matthew, *Culture and Anarchy* (A criticism of English society)
- Arnold, Matthew, *Essays in Criticism*
- Beerbohm, Max, *Around Theatres* (British stage, 1898 to 1910)
- Beerbohm, Max, *A Christmas Garland* (Brilliant parodies of modern writers)
- Birrell, Augustine, *More Obiter Dicta*
- Brillat-Saverin, Jean Anthelme, *The Physiology of Taste* (A gourmet on food and wine)
- Dobson, Austin, *Four French Women*
- Frazer, Sir James George, *The Golden Bough* (Abridged)
- Gosse, Edmund, *Aspects and Impressions*
- Grahame, Kenneth, *Pagan Papers* (Essays on loafing and similar subjects)
- Grierson, Herbert J. C., *The Background of English Literature*
- Hazlitt, William, *Essays* (By a man who greatly enjoyed living)
- Hearn, Lafcadio, *Essays in European and Oriental Literature*
- Hewlett, Maurice, *Extemporary Essays* (Semi-literary essays)
- Hewlett, Maurice, *Last Essays* (A pleasant picture of country life)
- James, William, *Selected Papers in Philosophy*
- Landor, Walter Savage, *Imaginary Conversations*
- Lang, Andrew, *Adventures Among Books*
- Lang, Andrew, *Books and Bookmen*
- Lang, Andrew, *Lost Readers*
- Lowell, James Russell, *Among My Books*
- Lowell, James Russell, *My Study Window*
- Lowe, John Livingston, *The Road to Xanadu*
- McFee, William, *Swallowing the Anchor* (A ship's engineer on shore)
- Mackail, J. W., *Virgil* (His significance today)
- Pater, Walter, *The Renaissance* (Chiefly on Italian artists)
- Rand, Edward Kennard, *Ovid and His Influence*
- Rudmose-Brown, Thomas Brown, *French Literary Studies*
- Ruskin, John, *Selections from Ruskin*
- Santayana, George, *Interpretations of Poetry and Religion*
- Shaw, Bernard, *Dramatic Opinions and Essays*
- Showerman, Grant, *Horace* (The man and his influence)
- Smith, Alexander, *Dreamthorp* (Aspects of life in an English village)
- Thackeray, William Makepeace, *The Book of Snobs*

### B

- Beer, Thomas, *The Mauve Decade* (American life in the 1890's)
- Beerbohm, Max, *And Even Now*
- Beerbohm, Max, *More*
- Beerbohm, Max, *Seven Men* (Imaginary sketches of imaginary men)

<sup>1</sup>Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

Beerbohm, Max, *A Variety of Things*  
 Beerbohm, Max, *Yet Again* (On open fires, train-time goodbyes, etc.)  
 Belloc, Hilaire, *On* (On the accursed climate, a piece of rope, etc.)  
 Belloc, Hilaire, *On Everything* (Conversation on minor topics)  
 Belloc, Hilaire, *On Nothing* (On the departure of a guest, etc.)  
 Belloc, Hilaire, *This and That and the Other*  
 Benson, A. C., *From a College Window* (On religion, education, literature)  
 Branch, Douglas, *The Cowboy and His Interpreters*  
 Brooks, Charles S., *Chimney Pot Papers* (On common everyday life)  
 Brown, Rollo Walter, *How the French Boy Learns to Write*  
 Canby, H. S., *Alma Mater* (Yale in the 1890's)  
 Carlyle, Thomas, *Heroes and Hero Worship*  
 Chesterton, Gilbert K., *Tremendous Trifles* (On the significance of common things)  
 Crothers, Samuel McChord, *The Cheerful Giver*  
 Crothers, Samuel McChord, *The Gentle Reader*  
 Crothers, Samuel McChord, *The Pardoner's Wallet*  
 Curtis, George William, *Literary and Social Studies*  
 Davis, William Stearns, *Life in Elizabethan Days*  
 Davis, William Stearns, *Life on a Medieval Barony*  
 De Quincey, Thomas, *The Confessions of an English Opium Eater*  
 De Quincey, Thomas, *The English Mail Coach*  
 Dickinson, G. Lowes, *After Two Thousand Years* (Modern world as viewed by Socrates)  
 Dickinson, G. Lowes, *The Greek View of Life*  
 Dickinson, G. Lowes, *Letters from a Chinese Official* (An eastern view of western civilization)  
 Dickinson, G. Lowes, *A Modern Symposium* (On politics and philosophy)  
 Dimnet, Ernest, *The Art of Thinking*  
 Emerson, Ralph Waldo, *Essays, First and Second Series*  
 Emerson, Ralph Waldo, *Representative Men*  
 Emerson, Ralph Waldo, *English Traits*  
 Fiske, John, *Essays, Historical and Literary*  
 Gauss, Christian, *Life in College* (The present)  
 Galsworthy, John, *A Commentary* (Desire to puncture complacency of middle class)  
 Galsworthy, John, *The Inn of Tranquility*  
 Galsworthy, John, *A Motley* (Stories, studies, and impressions)  
 Harrison, Frederic, *The Choice of Books* (A plea for reading good books)  
 Holmes, Oliver Wendell, *The Autocrat of the Breakfast Table*  
 Hulbert, A. B., *Forty Niners*  
 Lamb, Charles, *Essays of Elia*  
 Lowell, James Russell, *Fireside Travels*  
 Lucas, E. V., *Giving and Receiving* (Reflections on Christmas presents and other essays)  
 Lucas, E. V., *The Gentlest Art* (Letter writing)

- Merriam, G. and C., Co., *Picturesque Word Origins*  
 Millis, Walter, *The Road to War* (The World War)  
 Milne, A. A., *Not That It Matters* (On games, books, snobbery, etc.)  
 Newton, A. Edward, *Amenities of Book Collecting*  
 Newton, A. Edward, *A Magnificent Farce, and Other Diversions of a Book Collector*  
 Nitohè, Inazo, *Bushido, the Soul of Japan* (An exposition of Japanese thought)  
 Okakura, Kakuzo, *The Book of Tea* (Interpretation of art in Japan)  
 Pennell, Elizabeth, *A Guide for the Greedy* (Romance of cooking)  
 Perry, Bliss, *In Praise of Folly* (Essays on literary topics)  
 Power, Eileen, *Medieval People* (Sketches illustrating aspects of social life in the Middle Ages)  
 Quiller-Couch, Sir Arthur, *On the Art of Reading*  
 Quiller-Couch, Sir Arthur, *On the Art of Writing*  
 Raleigh, Sir Walter, *Some Authors* (From Boccaccio to Matthew Arnold)  
 Repplier, Agnes, *Compromises*  
 Repplier, Agnes, *Points of Friction*  
 Repplier, Agnes, *Points of View* (Begins with a plea for humor)  
 Repplier, Agnes, *To Think of Tea* (About the English institution of tea drinking)  
 Sedgwick, Henry Dwight, *Essays on Great Writers*  
 Seldes, George, *Freedom of the Press*  
 Selfridge, Harry Gordon, *Romance of Commerce* (Commerce all over the world)  
 Sherman, Stuart Pratt, *Americans*  
 Sherman, Stuart Pratt, *My Dear Cornelia*  
 Sherman, Stuart Pratt, *On Contemporary Literature*  
 Sherman, Stuart Pratt, *Shaping Men and Women* (To University of Illinois undergraduates)  
 Smith, Logan Pearsall, *On Reading Shakespeare*  
 Stevenson, Robert Louis, *Familiar Studies of Men and Books*  
 Stevenson, Robert Louis, *Memories and Portraits*  
 Stevenson, Robert Louis, *Virginibus Puerisque and Other Papers*  
 Sullivan, Mark, *The Twenties*, Vol. VI of *Our Times*  
 Thoreau, Henry David, *Walden* (On life in the woods)  
 Tomlinson, H. M., *London River* (About the lower Thames)  
 Tomlinson, H. M., *Old Junk* (Reminiscences of many lands and seas)  
 Van Dyke, Henry, *Companionable Books*  
 Warner, Charles Dudley, *As We Were Saying*  
 Warner, Charles Dudley, *Backlog Studies*  
 Warner, Frances Lester, *Endicott and I*  
 Warner, Frances Lester, and Warner, Gertrude, *Minor Collisions*  
 Warner, Frances Lester, *Surprising the Family and Other Per-adventures* (Essays on human relations—slight but humorous)  
 Whibley, Charles, *A Book of Scoundrels* (Essays on various criminals)

Whibley, Charles, *Literary Portraits*  
 Whibley, Charles, *The Pageantry of Life* (Men who made an art of life)  
 Woolf, Virginia, *Flush* (Elizabeth Barrett's dog)  
 Wyndham, George, *Essays in Romantic Literature*

## C

Baker, Ray Stannard, *Adventures in Contentment*  
 Baker, Ray Stannard, *Adventures in Friendship*  
 Baker, Ray Stannard, *The Friendly Road*  
 Bergengren, Ralph, *The Comforts of Home* (Light essays)  
 Bowen, Catherine Drinker, *Friends and Fiddlers* (On delights of music)  
 Brooks, Charles S., *Hints to Pilgrims*  
 Eaton, Walter Prichard, *Penguin Persons and Peppermints*  
 Leacock, Stephen, *My Discovery of England*  
 Schauffler, Robert Havens, *Fiddler's Luck* (Series of war sketches)  
 Van Dyke, Henry, *Fisherman's Luck* (Reflections on books and fishing)

## CONTEMPORARY PROSE FICTION<sup>1</sup>

### A

Allen, Hervey, *Anthony Adverse*  
 Butler, Samuel, *Erewhon* (The land of "Nowhere")  
 Butler, Samuel, *The Way of All Flesh*  
 Cantwell, Robert, *Land of Plenty* (Story of a western lumber mill)  
 Chesterton, Gilbert, *The Man Who Was Thursday* (Humorous detective story)  
 Deledda, Grazia, *The Mother*  
 Dos Passos, John, *1919*  
 Dos Passos, John, *Manhattan Transfer*  
 Dreiser, Theodore, *American Tragedy*  
 Forster, E. M., *A Passage to India*  
 France, Anatole, *At the Sign of the Reine Pèdaque*  
 France, Anatole, *Penguin Island*  
 \*Galsworthy, John, *The Forsyte Saga*  
 Gogol, Nikolai, *Dead Souls*  
 Gorki, Maxim, *The Spy*  
 Huxley, Aldous, *This Brave New World* (Story of an industrialized Utopia)  
 Lagerlöf, Selma, *The Ring of the Löwensköld's*  
 Lagerlöf, Selma, *The Story of Gösta Berling*  
 Lawrence, D. H., *Sons and Lovers*  
 Mann, Thomas, *Buddenbrooks* (A German Forsyte Saga)  
 Mann, Thomas, *The Magic Mountain*  
 Priestley, J. B., *Angel Pavement*

<sup>1</sup>Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

\*Two copies.

Priestley, J. B., *The Good Companions*  
 Reymont, Wladyslaw, *The Peasants*  
 Roberts, Elizabeth Madox, *The Time of Man*  
 Rolland, Romain, *Jean Christophe*  
 Saint-Exupery, Antoine de, *Southern Mail* (By airplane)  
 Scott, Evelyn, *The Wave*  
 Undset, Sigrid, *The Bridal Wreath*  
 Undset, Sigrid, *The Cross*  
 Undset, Sigrid, *The Mistress of Husaby*  
 Wassermann, Jakob, *The Gooseman*  
 Wassermann, Jakob, *The World's Illusion* (European society in the first days of the war)

## B

\*Bennett, Arnold, *Buried Alive*  
 Bennett, Arnold, *Clayhanger*  
 Bennett, Arnold, *Denry the Audacious*  
 Bennett, Arnold, *The Old Wives' Tale*  
 Bojer, Johan, *The Great Hunger*  
 Bradford, Roark, *This Side of Jordan*  
 Bromfield, Louis, *The Green Bay Tree*  
 Brown, Rollo W., *The Fire-Makers* (Small coal mining town in Ohio)  
 \*Cather, Willa S., *Death Comes for the Archbishop*  
 Cather, Willa S., *A Lost Lady* (Compare with *Madame Bovary*)  
 Cather, Willa S., *My Antonia*  
 Cather, Willa S., *O Pioneers!*  
 Cather, Willa S., *The Professor's House*  
 \*Cather, Willa S., *The Song of the Lark*  
 Chase, Mary Ellen, *Mary Peters*  
 Conrad, Joseph, *Lord Jim*  
 \*Conrad, Joseph, *The Nigger of the Narcissus*  
 Conrad, Joseph, *Nostramo*  
 Conrad, Joseph, *The Rescue*  
 Conrad, Joseph, *Romance*  
 Conrad, Joseph, *The Rover*  
 Conrad, Joseph, *Typhoon and Other Stories*  
 Conrad, Joseph, *Victory*  
 De Morgan, William F., *Alice for Short*  
 De Morgan, William F., *Joseph Vance*  
 Douglas, Lloyd C., *Magnificent Obsession*  
 Douglas, Norman, *South Wind*  
 Dreiser, Theodore, *Jennie Gerhardt*  
 Duguid, J., *Tiger Man*  
 \*Fallada, Hans, *Little Man, What Now?*  
 \*Ferber, Edna, *Cimarron*  
 France, Anatole, *The Crime of Sylvestre Bonnard*  
 France, Anatole, *My Friend's Book* (Autobiography of France)  
 Gale, Zona, *Birth* (Story of a small Wisconsin town)  
 Galsworthy, John, *The Country House*  
 Galsworthy, John, *The Patrician*  
 Galsworthy, John, *The Silver Spoon*

\*Two copies.

Galsworthy, John, *The Swan Song*  
 Galsworthy, John, *The White Monkey*  
 Gissing, George, *New Grub Street*  
 Glasgow, Ellen, *Barren Ground*  
 Glaspell, Susan, *Brook Evans*  
 Hamsun, Knut, *Growth of the Soil* (Pioneer novel, scene in Norway)  
 Herbst, Josephine, *Pity Is Not Enough*  
 Hergesheimer, Joseph, *Balisand*  
 Hergesheimer, Joseph, *The Limestone Tree*  
 Hergesheimer, Joseph, *The Three Black Pennies*  
 \*Hudson, W. H., *Green Mansions*  
 Johnson, Josephine, *Now in November* (Farm life in the Middle West)  
 Kennedy, Margaret, *The Constant Nymph*  
 Komroff, Manuel, *Coronet*  
 Lous, H., *Harm Wulf* (The Thirty Years War)  
 Macaulay, Rose, *The Shadow Flies* (A story of seventeenth century England)  
 Malraux, André, *Man's Destiny* (Communist Revolution in China)  
 Masefield, John, *Sard Harker* (An adventure story)  
 Maugham, William Somerset, *The Moon and Sixpence*  
 \*Maugham, William Somerset, *Of Human Bondage*  
 Moore, George, *Esther Waters*  
 Norris, Frank, *The Octopus*  
 Parrish, Anne, *The Perennial Bachelor*  
 Peterkin, Julia, *Scarlet Sister Mary* (Negroes of South Carolina)  
 \*Remarque, Erich, *All Quiet on the Western Front*  
 Roberts, Kenneth, *Arundel* (Story of the Revolutionary War)  
 \*Rolvaag, O. E., *Giants in the Earth* } (Novels of pioneer life)  
 Rolvaag, O. E., *Peder Victorious* }  
 Saint-Exupery, Antoine de, *Night Flight*  
 Santayana, George, *The Last Puritan* (A philosophical novel)  
 Sedgwick, Anne Douglas, *The Little French Girl*  
 Shaw, George Bernard, *An Unsocial Socialist*  
 Sinclair, May, *The Divine Fire*  
 Swinnerton, Frank, *Nocturne* (The story of one night and five people)  
 Synge, John M., *The Aran Islands* (Travel narrative)  
 Tomlinson, H. M., *All Our Yesterdays* (The war and its backgrounds)  
 Tomlinson, H. M., *Gallions Reach* (London, India, and Malay Peninsula)  
 Walpole, Hugh, *The Cathedral* (Struggle for power in a cathedral town)  
 Walpole, Hugh, *Fortitude*  
 Walpole, Hugh, *Jeremy*  
 Wells, H. G., *Mr. Britling Sees It Through* (England in war time)  
 Wells, H. G., *Tono-Bungay*  
 Werfel, Franz, *Forty Days of Musa Dagh* (Armenian heroism)

\*Two copies.

- Wharton, Edith, *The House of Mirth*  
 \*Wilder, Thornton, *The Bridge of San Luis Rey*  
 Wilson, Margaret, *The Able McLaughlins*  
 Wolfe, Thomas, *Look Homeward Angel* (Family life in a Southern state)

## C

- Boyd, James, *Drums* (South Carolina just before the American Revolution)  
 Boyd, James, *Marching On* (The South during the Civil War)  
 \ La Farge, Oliver, *Laughing Boy* (A story of Indian life)  
 \*Lewis, Sinclair, *Arrowsmith*  
 Lewis, Sinclair, *Babbitt* (Satire on American middle-class life)  
 Lewis, Sinclair, *Dodsworth*  
 Locke, William J., *The Beloved Vagabond*  
 London, Jack, *The Sea Wolf*  
 MacKenzie, Compton, *Rich Relatives*  
 \*Tarkington, Booth, *Alice Adams*  
 \*Wharton, Edith, *Ethan Frome*  
 Wharton, Edith, *Old New York* (A volume of four short stories)  
 Wilder, Thornton, *The Woman of Andros*

## STANDARD PROSE FICTION<sup>1</sup>

### A

- Balzac, Honoré de, *Eugénie Grandet*  
 Balzac, Honoré de, *The Magic Skin*  
 Balzac, Honoré de, *Père Goriot* (A rehandling of the King Lear theme)  
 Bunyan, John, *Pilgrim's Progress*  
 Cervantes, Miguel de, *Don Quixote of La Mancha*  
 Dickens, Charles, *Pickwick Papers*  
 Dostoevski, Feodor, *The Brothers Karamazov* (A famous novel of Russian life)  
 Dostoevski, Feodor, *Crime and Punishment* (Of interest to pre-legal students)  
 Eliot, George, (Mary Ann Evans), *Adam Bede*  
 Eliot, George (Mary Ann Evans), *Felix Holt*  
 Eliot, George (Mary Ann Evans), *Middlemarch*  
 Eliot, George (Mary Ann Evans), *Romola*  
 Fielding, Henry, *The History of the Adventures of Joseph Andrews*  
 Fielding, Henry, *The History of Tom Jones*  
 Flaubert, Gustave, *Madame Bovary* (A study in character disintegration)  
 Goethe, Johann Wolfgang von, *Wilhelm Meister* (A study in character development)  
 Hugo, Victor, *Les Misérables*  
 James, Henry, *The American* (An American encounters European culture)  
 James, Henry, *Daisy Miller*

<sup>1</sup>Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

<sup>2</sup>Two copies.



James, Henry, *The Europeans*  
 James, Henry, *The Portrait of a Lady*  
 Kingsley, Charles, *Hypatia* (An historical novel about the fifth century)  
 Malory, Sir Thomas, *Le Morte d'Arthur*  
 Meredith, George, *Diana of the Crossways*  
 Meredith, George, *The Egoist*  
 Meredith, George, *Evan Harrington*  
 Pater, Walter, *Marius, the Epicurean* (Life in the time of Marcus Aurelius)  
 Reade, Charles, *The Cloister and the Hearth* (Life in the fifteenth century)  
 Stendahl, (Henri-Marie Beyle), *The Chartreuse of Parma* (Italian court life and intrigue)  
 Thackeray, William Makepeace, *Vanity Fair*  
 Tolstoi, Count Leo N., *War and Peace* (Life in Russia)

## B

Austen, Jane, *Emma*  
 Austen, Jane, *Pride and Prejudice*  
 Austen, Jane, *Sense and Sensibility*  
 Blackmore, R. D., *Lorna Doone*  
 Brontë, Charlotte, *Jane Eyre*  
 Brontë, Emily Jane, *Wuthering Heights*  
 Burney, Fanny, *Evelina*  
 Daudet, Alphonse, *Tartarin of Tarascon and Tartarin on the Alps*  
 DeFoe, Daniel, *Captain Singleton*  
 Dickens, Charles, *Bleak House*  
 Dickens, Charles, *David Copperfield*  
 Dickens, Charles, *Martin Chuzzlewit*  
 Dickens, Charles, *The Old Curiosity Shop*  
 Eliot, George (Mary Ann Evans), *The Mill on the Floss*  
 Gaskell, Elizabeth, *Cranford* (Life in a small English village)  
 Goldsmith, Oliver, *The Vicar of Wakefield*  
 Hardy, Thomas, *Far from the Madding Crowd*  
 Hardy, Thomas, *Life and Death of the Mayor of Casterbridge*  
 Hardy, Thomas, *A Pair of Blue Eyes*  
 Hardy, Thomas, *The Return of the Native*  
 Hardy, Thomas, *Tess of the D'Urbervilles*  
 Hawthorne, Nathaniel, *The Blithedale Romance*  
 Hawthorne, Nathaniel, *The Marble Faun*  
 Hawthorne, Nathaniel, *The Scarlet Letter*  
 Howells, William Dean, *April Hopes*  
 Howells, William Dean, *A Modern Instance*  
 \*Howells, William Dean, *The Rise of Silas Lapham*  
 \*Hugo, Victor, *The Hunchback of Notre-Dame*  
 Hugo, Victor, *Ninety-Three*  
 Hugo, Victor, *Toilers of the Sea*  
 Johnson, Samuel, *Rasselas* (The search for happiness)  
 Johnston, Mary, *To Have and to Hold*  
 Kingsley, Charles, *Alton Locke*  
 Kingsley, Charles, *Westward Ho!*  
 Loti, Pierre (Louis Marie Julien Vian), *An Iceland Fisherman*

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\*Two copies.

Lytton, Edward, *The Last Days of Pompeii*  
 Manzoni, Alessandro, *The Betrothed* (Adventure in Italy)  
 Melville, Herman, *Moby Dick*  
 Melville, Herman, *Typee* (In the South Sea Islands)  
 Meredith, George, *The Ordeal of Richard Feverel*  
 Mitchell, S. Weir, *Hugh Wynne* (Story of the Revolutionary War)  
 Reade, Charles, *Put Yourself in His Place*  
 Sand, George (pseud.), *The Devil's Pool and Francois the Waif*  
 Scott, Sir Walter, *The Abbot*  
 Scott, Sir Walter, *The Antiquary*  
 Scott, Sir Walter, *The Bride of Lammermoor*  
 Scott, Sir Walter, *Guy Mannering*  
 Scott, Sir Walter, *Rob Roy*  
 Scott, Sir Walter, *Waverley*  
 Sienkiewicz, Henryk, *Quo Vadis*  
 Sienkiewicz, Henryk, *With Fire and Sword*  
 Sudermann, Hermann, *Dame Care*  
 Thackeray, William Makepeace, *Henry Esmond*  
 Thackeray, William Makepeace, *The Newcomes*  
 Thackeray, William Makepeace, *Pendennis* (University life and London)  
 Thackeray, William Makepeace, *The Virginians*  
 \*Tolstoi, Count Leo N., *Anna Karenina*  
 Tolstoi, Count Leo N., *The Resurrection*  
 Trollope, Anthony, *Barchester Towers*  
 Trollope, Anthony, *Dr. Thorne*  
 Trollope, Anthony, *The Warden*  
 Turgenev, Ivan S., *Fathers and Children*  
 Turgenev, Ivan S., *Virgin Soil*

## C

Carroll, Lewis (Charles Dodgson), *Alice's Adventures in Wonderland*  
 Carroll, Lewis (Charles Dodgson), *Through the Looking Glass*  
 Churchill, Winston, *The Crisis*  
 Churchill, Winston, *Richard Carvel*  
 Clemens, Samuel, L. (Mark Twain), *The Mysterious Stranger and Other Stories*  
 Clemens, Samuel L. (Mark Twain), *The Prince and the Pauper*  
 Cooper, James Fenimore, *The Pilot*  
 Cooper, James Fenimore, *The Prairie*  
 Cooper, James Fenimore, *The Spy*  
 DeFoe, Daniel, *Robinson Crusoe*  
 Dickens, Charles, *Oliver Twist*  
 Doyle, Sir Arthur Conan, *The White Company*  
 Dumas, Alexandre, *The Count of Monte Cristo*  
 \*Dumas, Alexandre, *The Three Musketeers*  
 Hughes, Thomas, *Tom Brown at Oxford*  
 Hughes, Thomas, *Tom Brown's School Days*  
 Kipling, Rudyard, *Kim*  
 Kipling, Rudyard, *The Light That Failed*

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\*Two copies.

Scott, Sir Walter, *Kenilworth*  
 Scott, Sir Walter, *Quentin Durward*  
 Scott, Sir Walter, *The Talisman*  
 Stevenson, Robert Louis, *The Ebb-Tide*  
 Stevenson, Robert Louis, *Kidnapped*  
 Stevenson, Robert Louis, *The Master of Ballantrae*  
 Stevenson, Robert Louis, *Merry Men*  
 Stevenson, Robert Louis, *St. Ives*  
 Stevenson, Robert Louis, *The Strange Case of Dr. Jekyll and Mr. Hyde*  
 Swift, Jonathan, *Gulliver's Travels*

### SHORT STORIES<sup>1</sup> Anthologies of Short Stories

\*Bates, S. C., *Twentieth Century Stories*  
 \*Brewster, D., *A Book of Modern Short Stories*  
 \*Burnett and Foley, *Story, 1931-1935*  
 \*Burrell and Cerf, *The Bedside Book of Famous American Stories*  
 \*Clard and Lieber, *Great Short Stories of the World*  
 \*Dashiell, A., *Editor's Choice*  
 Jessup, A., *Representative Short Stories*  
 \*O'Brien, E., *Twenty-five Best Stories*  
 \*O'Brien, E., *Short Story Case Book*  
 \*Pugh, C., *A Book of Short Stories*  
 \*Pence, R. W., *Short Stories of Today*  
 \*Schweikert, H. C., *Short Stories*

### Collections of Short Stories by One Author

Anderson, Sherwood, *Winesburg, Ohio*  
 Bates, H. E., *Women Who Had Imagination*  
 Caldwell, E., *American Earth*  
 Caldwell, E., *Kneel to the Rising Sun*  
 Callaghan, M., *A Native Argosy*  
 Chekov, A., *Stories*  
 Coppard, A. E., *Adam and Eve and Pinch Me*  
 Coppard, A. E., *Fishmonger's Fiddle*  
 Crane, S., *Maggie and Other Stories*  
 Dreiser, T., *Chains, etc.*  
 Dreiser, T., *Free and Other Stories*  
 Freeman, Mary, *New England Nun*  
 Galsworthy, John, *Caravan*  
 Garland, Hamlin, *Main-Travelled Roads*  
 Hardy, Thomas, *Wessex Tales*  
 Hardy, Thomas, *Life's Little Ironies*  
 Harte, Bret, *Luck of Roaring Camp*  
 Hawthorne, Nathaniel, *Mosses from an Old Manse*  
 Hawthorne, Nathaniel, *Twice Told Tales*  
 Kipling, Rudyard, *Debts and Credits*  
 Kipling, Rudyard, *Selected Stories*

<sup>1</sup>Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

\*Two copies.

Kipling, Rudyard, *The Day's Work*  
 Lardner, Ring, *Roundup*  
 Maupassant, Guy de, *The Odd Number*  
 Mansfield, Katharine, *Bliss*  
 Mansfield, Katharine, *Garden Party*  
 O'Flaherty, L., *Spring Sowing*  
 Poe, Edgar Allan, *Selected Tales*  
 Porter, K., *Flowering Judas*  
 Stephens, James, *Etched in Moonlight*  
 Stevenson, Robert Louis, *New Arabian Nights*  
 Stevenson, Robert Louis, *The Merry Men*  
 Suckow, Ruth, *Iowa Interiors*

## DRAMA (FOREIGN)<sup>1</sup>

### A

Aeschylus, *Agamemnon*  
 Aeschylus, *Prometheus Bound*  
 Chekhov, Anton, *The Cherry Orchard* (A tragedy of Russian life)  
 Chekhov, Anton, *The Three Sisters* (Russian provincial life)  
 Chekhov, Anton, *Uncle Vanya* (A study of Russian temperament)  
 Corneille, Pierre, *The Cid*  
 Euripides, *Alceste*  
 Euripides, *Electra* (cf O'Neill's *Mourning Becomes Electra*)  
 Euripides, *Iphigenia in Tauris*  
 Euripides, *Medea*  
 Goethe, Johann Wolfgang von, *Faust*  
 Gorky, Maxim, *The Lower Depths* (Pre-Soviet slums)  
 Ibsen, Henrik, *Brand*  
 Ibsen, Henrik, *Hedda Gabler*  
 Ibsen, Henrik, *The Master Builder*  
 Ibsen, Henrik, *Peer Gynt*  
 Ibsen, Henrik, *Rosmersholm*  
 Lessing, Gotthold E., *Nathan the Wise* (Religious tolerance)  
 Maeterlinck, Maurice, *Pelleas and Melisande*  
 Pirandello, Luigi, *As You Desire Me*  
 Pirandello, Luigi, *Henry IV* (In *Three Plays*) (Insanity motive)  
 Pirandello, Luigi, *Right You Are (If you think so)*  
     (In *Three Plays*)  
 Pirandello, Luigi, *Six Characters in Search of an Author*  
     (In *Three Plays*)  
 Racine, Jean Baptiste, *Andromache*  
 Racine, Jean Baptiste, *Britannicus*  
 Sophocles, *Antigone*  
 Sophocles, *Electra*  
 Sophocles, *Oedipus*  
 Strindberg, August, *The Bond* (In *Lucky Peter's Travels*)  
 Strindberg, August, *The Dance of Death* (In *Easter*)  
 Strindberg, August, *A Dream Play* (In *Easter*)  
 Strindberg, August, *Easter*

<sup>1</sup>Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

Strindberg, August, *Erik XIV* (In *Master Olaf*)  
 Strindberg, August, *The Father* (In *Lucky Peter's Travels*)  
 Strindberg, August, *The Ghost Sonata* (In *Easter*)  
 Strindberg, August, *Gustav Vasa* (In *Master Olaf*)  
 Strindberg, August, *Lady Julie* (In *Lucky Peter's Travels*)  
 Strindberg, August, *Lucky Peter's Travels*  
 Strindberg, August, *Master Olaf*  
 Strindberg, August, *Playing With Fire* (In *Lucky Peter's Travels*)  
 Strindberg, August, *The Saga of the Folkungs* (In *Master Olaf*)  
 Tolstoi, Leo, *The Power of Darkness*

## B

Andreyev, Leonid N., *He Who Gets Slapped* (Circus background)  
 Bjornson, Bjornstjerne, *Beyond Our Power*  
 Bjornson, Bjornstjerne, *The Gauntlet*  
 France, Anatole, *The Man Who Married a Dumb Wife*  
 Hauptmann, Gerhart, *Before Dawn*  
 Hauptmann, Gerhart, *The Sunken Bell* (Fantasy)  
 Hauptmann, Gerhart, *The Weavers*  
 Hugo, Victor, *Hernani* (Spanish historical romance)  
 Ibsen, Henrik, *A Doll's House*  
 Ibsen, Henrik, *Pillars of Society*  
 Maeterlinck, Maurice, *The Blue Bird*  
 Maeterlinck, Maurice, *The Intruder*  
 Molière, (Jean Baptiste Poquelin), *The Doctor in Spite of Himself*  
 Rostand, Edmond, *L'Aiglon* (Napoleon's son)  
 Rostand, Edmond, *Cyrano de Bergerac* (Soldier-poet)  
 Rostand, Edmond, *The Romancers*  
 Schiller, Johann Christoph Frederick von, *Maria Stuart*  
 Schiller, Johann Christoph Friedrich von, *William Tell*  
 Sudermann, Hermann, *Magda*

## DRAMA (ENGLISH AND AMERICAN)<sup>1</sup>

### A

Bulwer-Lytton, Edward, *Richelieu*  
 Dunsany, Lord, *The Gods of the Mountain*  
 Dunsany, Lord, *The Laughter of the Gods* (In *Plays of Gods and Men*)  
 Dunsany, Lord, *A Night at an Inn* (In *Plays of Gods and Men*)  
 Dunsany, Lord, *The Tents of the Arabs* (In *Plays of Gods and Men*)  
 Gregory, Lady, *The Bogie Men* (In *New Comedies*)  
 Gregory, Lady, *Coats* (In *New Comedies*)  
 Gregory, Lady, *Dåmer's Gold* (In *New Comedies*)  
 Gregory, Lady, *The Full Moon* (In *New Comedies*)  
 Gregory, Lady, *The Gaol Gate* (In *Seven Short Plays*)  
 Gregory, Lady, *Hyacinth Halvey* (In *Seven Short Plays*)  
 Gregory, Lady, *The Jack Daw* (In *Seven Short Plays*)  
 Gregory, Lady, *McDonough's Wife* (In *New Comedies*)

<sup>1</sup>Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

Gregory, Lady, *The Rising of the Moon* (In *Seven Short Plays*)  
 Gregory Lady, *Spreading the News* (In *Seven Short Plays*)  
 Gregory, Lady, *The Traveling Man* (In *Seven Short Plays*)  
 Gregory, Lady, *The Workhouse Ward* (In *Seven Short Plays*)  
 MacKaye, Percy, *Jeanne d'Arc* (cf. Clemens' *Joan of Arc*)  
 MacKaye, Percy *The Scarecrow* (From a Hawthorne tale)  
 Millay, Edna St. Vincent, *The King's Henchman* (Opera)  
 O'Neill, Eugene G., *The Great God Brown*  
 O'Neill, Eugene G., *Mourning Becomes Electra*  
 O'Neill, Eugene G., *Strange Interlude*  
 Shaw, George Bernard, *Androcles and the Lion* (Satiric fable)  
 Shaw, George Bernard, *Candida*  
 Shaw, George Bernard, *Man and Superman*  
 Shaw, George Bernard, *Pygmalion*  
 Shaw, George Bernard, *Saint Joan*  
 Shaw, George Bernard, *You Never Can Tell*  
 Synge, John M., *The Play Boy of the Western World*  
 Synge, John M., *Riders to the Sea*  
 Synge, John M., *The Well of the Saints* (Allegory)  
 Yeats, William Butler, *The Land of Heart's Desire*

## B

Anderson, Maxwell, *Elizabeth the Queen*  
 Anderson, Maxwell, *Mary of Scotland*  
 Anderson, Maxwell, and Stallings, Laurence, *The Buccaneer*  
 Anderson, Maxwell, and Stallings, Laurence, *First Flight*  
 Anderson, Maxwell, and Stallings, Laurence, *What Price Glory*  
 Balderston, John Lloyd, and Squire, J. C., *Berkeley Square*  
 Barrie, Sir James M., *The Admirable Crichton*  
 Barrie, Sir James M., *Quality Street* (Napoleonic wars)  
 Barrie, Sir James M., *What Every Woman Knows*  
 Bennett, Arnold, and Knoblock, Edward, *Milestones*  
 Besier, Rudolf, *The Barretts of Wimpole Street* (cf. *Flush*)  
 Connelly, Marcus Cook, *The Green Pastures* (Negro)  
 Ferris, Walter, *Death Takes a Holiday* (Italian fantasy)  
 Galsworthy, John, *Justice* (Indicting British divorce laws)  
 Galsworthy, John, *The Silver Box* (Class injustice)  
 Galsworthy, John, *Strife* (Industrial strike)  
 Goldsmith, Oliver, *She Stoops to Conquer*  
 Milne, A. A., *Mr. Pim Passes By* (Whimsical comedy)  
 O'Casey, Sean, *Juno and the Paycock* (Dublin tenements)  
 O'Casey, Sean, *The Shadow of a Gunman* (Irish independence)  
 O'Neill, Eugene G., *Ah, Wilderness* (Comedy of adolescence)  
 O'Neill, Eugene G., *Anna Christie* ("Dat old debbil Sea")  
 O'Neill, Eugene G., *Beyond the Horizon* (Farm tragedy)  
 O'Neill, Eugene G., *Days Without End* (Dual character)  
 O'Neill, Eugene G., *Desire Under the Elms*  
 O'Neill, Eugene G., *Dynamo* (Is Electricity God?)  
 O'Neill, Eugene G., *The Emperor Jones* (Study of fear)  
 O'Neill, Eugene G., *Lazarus Laughed* (At death)  
 O'Neill, Eugene G., *Marco Millions* (A Renaissance Babbitt)  
 Pinero, Sir Arthur W., *The Second Mrs. Tanqueray*  
 Pinero, Sir Arthur W., *Sweet Lavender*

Pinero, Sir Arthur W., *Trelawney of the Wells* (Actors)  
 Rice, Elmer, *Counsellor-at-law*  
 Rice, Elmer, *The Subway* (Modernistic tragedy)  
 Shakespeare (Consult your instructor)  
 Sheridan, Richard Brinsley, *The Rivals*  
 Sheridan, Richard Brinsley, *The School for Scandal*  
 Sheriff, Robert Cedric, *Journey's End* (World War)  
 Torrence, Ridgely, *Granny Maumee*  
 Torrence, Ridgely, *The Rider of Dreams* (In *Granny Maumee*)  
 Torrence, Ridgely, *Simon the Cyrenian* (In *Granny Maumee*)  
 Wilde, Oscar, *Lady Windermere's Fan*  
 Wilde, Oscar, *A Woman of No Importance*

## BOOKS ABOUT POETRY<sup>1</sup>

### A

Bennett, Arnold, *Literary Taste; How to Form It*  
 Erskine, John, *The Kinds of Poetry and Other Essays*  
 Gardiner, John Hays, *The Bible as English Literature*  
 Lowes, John Livingston, *Convention and Revolt in Poetry*  
 Neilson, William Allan, *Essentials of Poetry*

### B

Auslander, Joseph, and Hill, Frank Ernest, *The Winged Horse*  
 Browne, C. A., *The Story of Our National Ballads*  
 Drew, Elizabeth, *Discovering Poetry*  
 Eastman, Max, *Enjoyment of Poetry*  
 Riding, Laura, and Graves, Robert, *A Survey of Modernist Poetry*  
 Weirick, Bruce, *From Whitman to Sandburg in American Poetry*

## ANTHOLOGIES OF POETRY<sup>1</sup>

Cullen, Countee, *Caroling Dusk—An Anthology of Verse by Negro Poets*  
 Johnson, James, W., *The Book of American Negro Poetry*  
 Landis, Paul, *Illini Poetry 1924-1929*  
 Lomax, John A., *Cowboy Songs and Other Frontier Ballads*  
 Lomax, John A., *Songs of the Cattle Trail*  
 Moore, George, *An Anthology of Pure Poetry*  
 Rittenhouse, Jessie B., *The Little Book of Modern Verse*  
 Rittenhouse, Jessie B., *The Second Book of Modern Verse*  
 Rittenhouse, Jessie B., *The Third Book of Modern Verse*  
 Sandburg, Carl, *The American Songbag*  
 Stork, Charles, *Anthology of Swedish Lyrics from 1750 to 1925*  
 Untermeyer, Louis, *Modern American Poetry*  
 Van Doren, Mark, *American Poets 1630-1930*  
 Van Doren, Mark, *An Anthology of World Poetry*

## POETRY<sup>1</sup>

### A

Aiken, Conrad P., *The Immortal Liar* (Folk narrative)  
 Benét, Stephen Vincent, *Ballads and Poems—1915-1930*

<sup>1</sup>Brief descriptions of all books are available for students at the loan desk in the North Reserve room.

Brooke, Rupert, *Collected Poems*  
 Colum, Padraic, *Wild Earth and Other Poems* (Rural Ireland)  
 Coppard, A. E., *Collected Poems*  
 Davies, William H., *Collected Poems* (England's tramp poet)  
 De La Mare, Walter J., *The Listeners and Other Poems*  
 Dickinson, Emily, *Complete Poems* (Our best woman poet)  
 Flecker, James Elroy, *Collected Poems* (Disciple of Byron)  
 Gibson, Wilfred Wilson, *Collected Poems* (Songs of the worker)  
 Hardy, Thomas, *Collected Poems* (Ironie tales and portraits)  
 Heidenstam, Verner von, *Sweden's Laureate: Selected Poems*  
 Housman, A. E., *A Shropshire Lad* (Deft lyrics of youth)  
 Lanier, Sidney, *Poems* (Post-Civil War Southern poet)  
 Ledwidge, Francis, *Complete Poems* (Nature lyrics)  
 Lowell, Amy, *Can Grande's Castle* (Historical)  
 Lowell, Amy, *Pictures of the Floating World* (From Oriental models)  
 Meynell, Alice, *Poems* (Chiefly religious)  
 Millay, Edna St. Vincent, *The Buck in the Snow and Other Poems*  
 Millay, Edna St. Vincent, *A Few Figs from Thistles*  
 Millay, Edna St. Vincent, *The Harp-Weaver and Other Poems*  
 Millay, Edna St. Vincent, *Renascence and Other Poems*  
 Millay, Edna St. Vincent, *Second April*  
 Robinson, Edwin Arlington, *Collected Poems*  
 Robinson, Edwin Arlington, *Sonnets*  
 Robinson, Edwin Arlington, *Tristram*  
 Stephens, James, *Collected Poems* (Gay Irish singing)  
 Tietjens, Eunice H., *Profiles from China*  
 Wylie, Elinor H., *Angels and Earthly Creatures*  
 Wylie, Elinor H., *Black Armour* (Subtle and personal)  
 Wylie, Elinor H., *Nets to Catch the Wind*  
 Wylie, Elinor H., *Trivial Breath*  
 Yeats, William Butler, *Early Poems and Stories* (Irish)  
 Yeats, William Butler, *Later Poems*  
 Yeats, William Butler, *The Tower* (Shelleyesque symbolism)

## B

Benét, Stephen Vincent, *John Brown's Body* (Civil War epic)  
 Benét, Stephen Vincent, *Young Adventure* (Undergraduate verse)  
 Brown, Sterling, *Southern Road* (From Negro folk songs)  
 Bynner, Witter, *Indian Earth* (New Mexico)  
 Carman, Bliss, and Hovey, Richard, *More Songs from Vagabondia*  
 Carman, Bliss, and Hovey, Richard, *Songs from Vagabondia*  
 Carroll, Lewis (Charles Dodgson), *Collected Verse* (Humorous)  
 Cullen, Countee, *The Black Christ and Other Poems*  
 Cullen, Countee, *Color*  
 Cullen, Countee, *Copper Sun*  
 De La Mare, Walter J., *Selected Poems* (Mostly nature themes)  
 Dresbach, Glenn Ward, *The Wind in the Cedars* (Southwest)  
 Fletcher, John Gould, *Breakers and Granite* (U. S. panorama)  
 Frost, Robert, *A Boy's Will* (Cf. Housman's *Shropshire Lad*)  
 Frost, Robert, *New Hampshire*  
 Frost, Robert, *North of Boston*



Frost, Robert, *Selected Poems*  
 Gilchrist, Marie Emilie, *Wide Pastures*  
 Henley, William Ernest, *Poems*  
 Hovey, Richard, *Along the Trail* (Main Stein Song, etc.)  
 Johnson, James W., *God's Trombones—Seven Negro Sermons in Verse*  
 Kipling, Rudyard, *Verse* (British soldiers and colonists)  
 Knibbs, Henry Herbert, *Saddle Songs and Other Verse*  
 Lindsay, Vachel, *The Chinese Nightingale and Other Poems*  
 Lindsay, Vachel, *The Congo and other Poems*  
 Lowell, Amy, *Selected Poems* (Free verse experiments)  
 McKay, Claude, *Harlem Shadows*  
 Masefield, John, *The Everlasting Mercy and the Widow in the Bye Street* (Narratives by the Poet Laureate)  
 Masefield, John, *Reynard the Fox*  
 Masefield, John, *Salt-Water Ballads*  
 Masefield, John, *Selected Poems*  
 Masters, Edgar Lee, *Spoon River Anthology* (Illinois epitaphs)  
 Monroe, Harriet, *The Difference and Other Poems*  
 Neihardt, John G., *The Song of Hugh Glass* (Fur-trading)  
 Noyes, Alfred, *Collected Poems*  
 Noyes, Alfred, *Tales of the Mermaid Tavern* (Shakespeare, etc.)  
 Parker, Dorothy, *Death and Taxes* (Flippant and amusing)  
 Parker, Dorothy, *Enough Rope*  
 Piper, Edwin Ford, *Barbed Wire and Wayfarers*  
 Sandburg, Carl, *Chicago Poems*  
 Sandburg, Carl, *Cornhuskers*  
 Sandburg, Carl, *Good Morning, America*  
 Sandburg, Carl, *Slabs of the Sunburnt West*  
 Sandburg, Carl, *Smoke and Steel*  
 Sarett, Lew, *Slow Smoke* (Indians and the old West)  
 Sassoon, Siegfried L., *Counter Attack* (Anti-war)  
 Sassoon, Siegfried L., *The Old Huntsman*  
 Teasdale, Sara, *Flame and Shadow*  
 Teasdale, Sara, *Love Songs*  
 Teasdale, Sara, *Rivers to the Sea*  
 Untermeyer, Louis, *Roast Leviathan*  
 Van Doren, Mark, *Jonathan Gentry* (Historical verse-novel)  
 Van Doren, Mark, *Spring Thunder and Other Poems*

## ENGLISH TRANSLATIONS OF CLASSIC POEMS<sup>1</sup>

### A

*Aucassin et Nicolette*, tr. by Andrew Lang  
*Beowulf*, tr. by William Ellery Leonard  
 Dante, Alighieri, *Divine Comedy*, tr. by Henry Francis Cary  
 Homer, *The Iliad of Homer*, tr. by Edward, Earl of Derby  
 Homer, *The Odyssey of Homer*, tr. by George Chapman  
*The Poetic Edda*, tr. by Henry Adams Bellows

<sup>1</sup>Brief descriptions of all books are available for students at the loan desk in the North Reserve room.



# CALENDAR—B

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RPB signifies *Freshman Rhetoric and Practice Book* (Revised; LS signifies *Literary Studies for Rhetoric Classes*. (Revised) Dates are for classes meeting MWF. Assignments apply to the day following for classing meeting TTS. When no assignment is given in class, the printed assignment will always apply.

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## RHETORIC 2—FIRST SEMESTER

### Problems in Exposition

#### (With Methods of Reasoning)

- Sept. 23 (Wed.)—Explanation of the long themes and assignments.
- Sept. 25 (Fri.)—Theme 1. Also RPB, Chap. X: Investigation in the Library.
- Sept. 28 (Mon.)—"The Modern Idea of Conduct," LS 7-9. Review Chap. XI of RPB and study the paragraphing of this selection.
- Sept. 30 (Wed.)—Theme 2: Impromptu. A list of five or more expository subjects is to be submitted. The instructor will select one of these for Theme 7 (1200-1500 words in length, due October 30). The selection of really profitable subjects will require time and effort.
- Oct. 2 (Fri.)—RPB 413-424: Processes of Reasoning.
- Oct. 5 (Mon.)—Theme 3: Thesis and complete sentence outline of "The Modern Idea of Conduct," LS 7-9. (See model outline in RPB 159-161). Also RPB 424-438: Processes of Reasoning.
- Oct. 7 (Wed.)—"The Practical Man and His World," RPB 170-182. Observe that the article is a carefully developed syllogism.
- Oct. 9 (Fri.)—"Woodrow Wilson" and "The Essential Things," LS 129-136. Observe that the authors reason from premises to conclusions.
- Oct. 12 (Mon.)—Theme 4. Also "The Rarity of Genius," LS 24-28. Which premise does the author stress?



## B

- Oct. 14 (Wed.)—"The Defects of English Prose," LS 248-253. Observe that the author, in his criticism of a book, reasons from a premise.
- Oct. 16 (Fri.)—Theme 5: Thesis and complete sentence outline for Theme 7.
- Oct. 19 (Mon.)—"Knowledge Viewed in Relation to Learning," LS 197-208. Observe how Newman builds up a premise.
- Oct. 21 (Wed.)—"Knowledge Viewed in Relation to Learning," LS 208-216. Observe how Newman deduces a conclusion from his premise.
- Oct. 23 (Fri.)—Theme 6: Written test on the essays in RPB and LS studied thus far during the semester. In preparing for the test, fix the content of each essay in mind by associating it with the premises and the conclusion.
- Oct. 26 (Mon.)—"Biology and our Future World," LS 547-559. What is the main idea in each of the three sections? Note that the author is mainly concerned with establishing the minor premise.
- Oct. 28 (Wed.)—*The Green Caldron*, as assigned by the instructor.
- Oct. 30 (Fri.)—Theme 7: First long exposition (1200-1500 words). Note the assignments for the second long exposition on November 9 and November 23.
- Nov. 2 (Mon.)—"The Idea of a State University," LS 494-504. Observe how the author builds up his idea of what a state university is.
- Nov. 4 (Wed.)—"The Idea of a State University," LS 504-507. Observe how the author applies his idea (or his premise). Compare the general structure of this essay with that of Newman's "Knowledge Viewed in Relation to Learning."
- Nov. 6 (Fri.)—"The Ideal Citizen," LS 582-586. Compare this essay in method and content with "The Practical Man and His World," RPB 174-182.
- Nov. 9 (Mon.)—Theme 8: Thesis and complete sentence outline for Theme 10.



## B

- Nov. 11 (Wed.)—Montaigne to the Countess of Gurson, LS 175-185. In this assignment, and in the assignments for November 13, 16, 18, and 20, we have memorable passages of three of the world's wisest and greatest prose writers—Montaigne, Aristotle, and Plato. Observe what great-minded men have to say and how they say it.
- Nov. 13 (Fri.)—Montaigne to the Countess of Gurson, LS 185-196.
- Nov. 16 (Mon.)—Theme 9: Impromptu, to be related to "The Great-Minded Man," LS 587-591.
- Nov. 18 (Wed.)—"The Trial and Death of Socrates," LS 591-609.
- Nov. 20 (Fri.)—"The Trial and Death of Socrates," LS 609-624.
- Nov. 23 (Mon.)—Theme 10: Second long exposition (1200-1500 words).

### Description and Narration

- Nov. 25 (Wed.)—RPB 486-498: Materials and Style of Description.
- Nov. 30 (Mon.)—A continuance of the preceding assignment.
- Dec. 2 (Wed.)—RPB 498-511: The Technique of Description.
- Dec. 4 (Fri.)—Theme 11: Descriptive theme, a problem in selection and organization.
- Dec. 7 (Mon.)—RPB 511-531: Description continued. Also "Meeting by Moonlight" and "The Spell of Etna," LS 639-642.
- Dec. 9 (Wed.)—*The Green Caldron*, as assigned by the instructor.
- Dec. 11 (Fri.)—Theme 12: Descriptive theme, effective in organization, diction, and content.





## B

- Dec. 14 (Mon.)—"Mr. and Mrs. Bennet" and "Gradgrind," LS 632-636, and "Mrs. Jellyby," LS 642-651.
- Dec. 16 (Wed.)—Theme 13: A theme in which description is combined with narration.
- Dec. 18 (Fri.)—"Mr. Oakroyd," "Daisy Miller," and "The Crime," LS 652-674.
- Dec. 21 (Mon.)—Theme 14.
- Dec. 23 (Wed.)—RPB 532-550: The Narrative of Incident.
- Jan. 4 (Mon.)—A continuance of the preceding assignment.
- Jan. 6 (Wed.)—RPB 550-571: The Narrative of Incident continued.
- Jan. 8 (Fri.)—Theme 15: Impromptu. Also hand in a plan or synopsis for Theme 18.
- Jan. 11 (Mon.)—"The Hollow Tree," "Chowder," "The Wind on the Heath," and "Cuff and Dobbin," LS 677-691.
- Jan. 13 (Wed.)—"The Tin Box," "The Dalton Gang," "The Suicide of the Tahiti," and "Brown and I Exchange Compliments," LS 691-707.
- Jan. 15 (Fri.)—Theme 16: A narrative of 500 words based on personal experience or observation.
- Jan. 18 (Mon.)—"The Death of Absalom," LS 708-710, and "The Miracle," "A Creole Mystery," and "The Pope is Dead," LS 716-724.
- Jan. 20 (Wed.)—"The Two Apples," "Wakefield," "Among the Corn-Rows," and "Little Soldier," LS 725-755.
- Jan. 22 (Fri.)—Theme 17: A long narrative (1200-1500 words). Unless the instructor otherwise directs, this narrative is to be based on fact.



# CALENDAR—C

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## RHETORIC 1—SECOND SEMESTER

### An Introduction to Expository Writing

- Feb. 10 (Wed.)—The Requisites for Good Exposition: A Discussion by the Instructor. Also an explanation of the objectives of Rhetoric 1 and assignment.
- Feb. 12 (Fri.)—RPB 3-6 and "The Author's Account of Himself," LS 5-7: Choosing Material and Planning the Essay. Also *Rhetoric Manual*, pp. 1-11.
- Feb. 15 (Mon.)—Theme 1. Also RPB 26-34: Chief Errors in Sentence Construction.
- Feb. 17 (Wed.)—"A Day in the Desert" and "The Equal Distribution of Birds," LS 15-19. Study the paragraphing. What are the theses and the chief supporting points?
- Feb. 19 (Fri.)—RPB 34-38: Chief Errors in Coherence.
- Feb. 22 (Mon.)—Theme 2.
- Feb. 24 (Wed.)—"Irvine Lovelands," LS 40-42. Study the paragraphing. What are the thesis and the chief supporting points? Also RPB 39-42: Punctuation.
- Feb. 26 (Fri.)—RPB 42-52: Diction and the Use of the Dictionary. Bring to class Webster's *Collegiate Dictionary*, or its equivalent. Announcement of the semester spelling test.
- Mar. 1 (Mon.)—Theme 3: Impromptu. (Bring theme paper to class.) Also RPB 52-62: Spelling. Study intensively Groups I, II, III, and IV, pp. 53-54, and the rules for the apostrophe, pp. 60-62.



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- Mar. 3 (Wed.)—"Stage Fright," LS 46-47. Study the paragraphing. Find the thesis and the main points. Also RPB 67-77: Capital letters, Italics, etc.
- Mar. 5 (Fri.)—*The Green Caldron*, as assigned by the instructor.
- Mar. 8 (Mon.)—Theme 4.

### The Whole Composition and the Paragraph

- Mar. 10 (Wed.)—RPB 111-113 and 119-135: The Four Forms of Discourse and the Methods of Exposition. Study carefully the illustrative exercises.
- Mar. 12 (Fri.)—RPB 142-161: Organization of Material and the Outline.
- Mar. 15 (Mon.)—Theme 5: Thesis and sentence outline of "The Social Instinct Among Animals," LS 51-52.
- Mar. 17 (Wed.)—RPB 215-233: Paragraph Unity, Coherence, and Emphasis. Study carefully the illustrative paragraphs, except those on pp. 225-229.
- Mar. 19 (Fri.)—Theme 6: Impromptu, to be related to "National Characteristics as Moulding Public Opinion," LS 136-146. Study carefully the paragraphs of this passage, noting the topic sentences.
- Mar. 22 (Mon.)—RPB 225-229: Illustrative Paragraphs and RPB 233-241: Interrelation of Paragraphs and Writing the Paragraph.
- Mar. 24 (Wed.)—Theme 7.
- Mar. 31 (Wed.)—"On National Prejudices," LS 151-154. Study the paragraphing and structure.
- Apr. 2 (Fri.)—Theme 8: Thesis and complete sentence outline of "On National Prejudices," LS 151-154.



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### The Sentence and the Word

- Apr. 5 (Mon.)—"Interlude: On Jargon," LS 219-226.
- Apr. 7 (Wed.)—"Interlude: On Jargon," LS 226-233. Find the thesis and the main supporting ideas of the entire essay.
- Apr. 9 (Fri.)—Theme 9. Also "On Living in England," LS 146-151. Study the paragraphs.
- Apr. 12 (Mon.)—RPB 252-265: Elements of the Sentence.
- Apr. 14 (Wed.)—Theme 10. RPB 265-271: Elements of the Sentence.
- Apr. 16 (Fri.)—RPB 272-292: Punctuation of Coordinate Elements and of Interpolated Elements.
- Apr. 19 (Mon.)—"Woodrow Wilson," LS 129-132. Study the paragraphing and structure. Also RPB 292-304: Brackets, Dash, Colon, etc.
- Apr. 21 (Wed.)—Theme 11: Thesis and complete sentence outline of "Woodrow Wilson," LS 129-132.
- Apr. 23 (Fri.)—RPB 305-317: Relation and Reference.
- Apr. 26 (Mon.)—RPB 317-328: Relation and Reference.
- Apr. 28 (Wed.)—*The Green Caldron*, as assigned by the instructor.
- Apr. 30 (Fri.)—Theme 12.
- May 3 (Mon.)—RPB 329-349: Shaping the Sentence.
- May 5 (Wed.)—Theme 13: Written test on RPB, Chaps. XII-XV.
- May 7 (Fri.)—RPB 357-369: Diction. Bring your dictionary to class for use in the discussion.





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May 10 (Mon.)—"The Philosophy of Furniture" and "The Ideal House," LS 101-111. Study the paragraphing, diction, and content.

May 12 (Wed.)—Theme 14.

May 14 (Fri.)—"Gulliver Arrives in Lilliput," "Tristram and the Ass," LS 258-265, and "The Vision of Mirzah," LS 331-335. Compare the moods of the writers in relation to their styles.

May 17 (Mon.)—Theme 15: Impromptu, to be related to the letters in LS 391-405.

May 19 (Wed.)—LS 354-373: Selections from Recent Essayists.

May 21 (Fri.)—Theme 16.

May 24 (Mon.)—LS 373-385: Selections from Recent Essayists.

May 26 (Wed.)—Theme 17.

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